

F68

L65







---

BULLETIN OF THE UNIVERSITY OF UTAH

---

Vol. 10

SEPTEMBER, 1920

No. 4

---

Pageantry  
AND THE  
PILGRIM TERCENTENARY CELEBRATION  
(1620-1920)

With Sample Pilgrim Pageants, Suggestions for Programs,  
Bibliographies, Etc., for the State of Utah

BY

PROF. B. ROLAND LEWIS  
DEPARTMENT OF ENGLISH, UNIVERSITY OF UTAH

Chairman of the State Committee for the Utah-Pilgrim  
Tercenary Celebration, to be held Dec. 21, 1920  
through the Spring of 1921



EXTENSION DIVISION SERIES No. 2

Vol. I

No. 4

*Published by the University of Utah  
Salt Lake City*



# Pageantry

AND THE

## PILGRIM TERCENTENARY CELEBRATION

(1620-1920)

With Sample Pilgrim Pageants, Suggestions for Programs,  
Bibliographies, Etc., for the State of Utah

BY

PROF. B. ROLAND LEWIS

DEPARTMENT OF ENGLISH, UNIVERSITY OF UTAH

Chairman of the State Committee for the Utah-Pilgrim  
Tercenary Celebration, to be held Dec. 21, 1920  
through the Spring of 1921

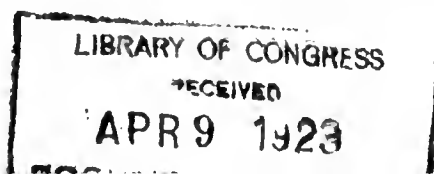


*Published by the University of Utah*  
*Salt Lake City*

University of Utah Press

# CONTENTS

	Pages
The Utah Pilgrim Tercentenary Celebration.....	3-5
Utah and the Pilgrims.....	3
Origin of the Pilgrim Tercentenary Celebration.....	4
Date of the Celebration.....	4
President Wilson's Proclamation.....	5
How Shall We Celebrate the Pilgrim Tercentenary?.....	5-8
Public Schools Must Take the Initiative.....	5
Adequate Preparation a Prime Essential.....	6
Simple Program for the Elementary Grades.....	7
Planting Trees, Dedicating Parks, Erecting a Monument, Etc. ....	7
A Pilgrim Pageant Is Most Desirable.....	8
The Pilgrim Pageant in Utah.....	8-11
Writing the Pageant Book.....	11-14
The Theme Of a Pilgrim Pageant.....	11-13
Episodes Must Exemplify the Theme.....	13
Episodes Must Be Dramatic.....	14
Staging a Pageant.....	14-18
Organization.....	14
An Indoor or Outdoor Pageant.....	15
Special Suggestions.....	16
Grouping.....	17
And Finally.....	17
Appendix: Sample Pageants.....	
A Pilgrim Pageant for the Grades.....	18-21
A Pilgrim-Utah Pageant.....	21-23
"A Pilgrim Pageant"—Victor E. Williams.....	25-40
"A Pilgrim Pageant"—Ethel M. Connelly.....	42-61
Bibliographies.....	62-64
Writing and Staging a Pageant.....	62
Historical Development of Pageantry.....	62
Community Drama.....	63
Materials for a Pilgrim Pageant.....	63
Costumes, Dances, Outdoor Theatre, Etc. ....	64
Current Volumes on Plymouth and the Pilgrims.....	64





# THE UTAH PILGRIM TERCENTENARY CELEBRATION

## Utah and the Pilgrims

The State of Utah welcomes the Pilgrim Tercentenary Celebration! The year 1920-1921 will be a glorious one to us. It will be an anniversary long to be remembered. Enthusiasm for the celebration is ripe in every community. We look upon the Pilgrim Tercentenary as a golden opportunity, and not as an unwelcome duty superimposed. This great commonwealth in the inter-Rocky Mountain Country looks forward to the celebration in commemoration of the landing of Pilgrims, 300 years ago, as a most welcome opportunity to pay noble tribute to those sturdy Anglo-Saxon forefathers to whom the people of Utah owe so much and to whom they are so closely and so directly linked.

Perhaps only the people of Massachusetts can point with greater pride directly to the Pilgrim Fathers. But it is, indeed, a very truth that many of the people of Utah are among the spiritual daughters and real blood descendants of the Pilgrims. Notwithstanding the highly cosmopolitan nature of the population of Utah today, as varied as that of any other commonwealth in the land, the back-bone of Utah is essentially of the staunchest New England stock and of the most vigorous New England Puritanism in its more wholesome and rigorous sense of morality, rectitude, and justice. We point with just pride to our inheritance from our Pilgrim Fathers.

If you will consult the roster of the names of the pioneers who came into the Great Salt Lake valley in 1847 and in years subsequent thereto, you will find therein some of the very same names that are to be found in the list of passengers who landed at Plymouth, Massachusetts, in the 1620's. The blood of many a Pilgrim father, by direct descent, flows in the veins of many a citizen of Utah. In the very communities in which you reside, are persons now living whose ancestry goes back directly to those doughty New Englanders.

And the very same Anglo-Saxon institutions,—the keen sense of fair play, the wholesome and abiding sense of the common good, representative government, trial by jury, etc., combined with love and deep regard for the soil, for the home, for the church, for the state, and for the school—which our forefathers founded in America at Plymouth, in 1620, were founded and permanently established in the inter-Rocky Mountain district by the doughty pioneers who came to Utah in 1847 and in years immediately following. The very civilization that we so firmly believe in, those very liberties that we so thoroughly enjoy today, the very hopes and aspirations that motivate us to higher and nobler endeavor, are a priceless inheritance to us direct from the Pilgrim Fathers!

So Utah welcomes the Pilgrim Tercentenary Celebration as a glorious opportunity! 1920-1921 is the banner year in this generation.

### Origin of the Pilgrim Tercentenary Celebration.

Preparations for the Pilgrim Tercentenary Celebration for sometime now, have been in the making. Some celebrations in the way of special programs, special exercises, and special pageants have already been held in several communities. During several years, prior to 1920, various organizations, societies, clubs, and institutions, have been formulating plans of more or less far-reaching nature. The spirit is in the air; the celebration has assumed rather dignified proportions.

In September, 1919, a conference of various organizations was held in Boston to consider plans for making the celebration of the Pilgrim Tercentenary a *national* celebration. Representatives from the Drama League of America, the American Pageant Association, the Tercentenary Commission, the War Camp Community Service, the Drama Committee of the Twentieth Century Club, and many others interested in the coming anniversary, were present. As a result of this joint meeting, "it was distinctly announced that the date for the opening of the celebration fixed by the State Commission was to be December 21, 1920; the celebration running through 1921."

Thus the Pilgrim Tercentenary Celebration, which we purpose to hold during 1920-1921, is not an individual or a local affair of little or no consequence. On the contrary, with the added endeavors of the Sulgrave Association, the Daughters of the American Revolution, the Daughters of the Descendants of the Mayflower, and several other vital organizations in both Europe and America, the celebration has come to be not only a distinct national affair, but also an international affair.

In September of this year, the "Mayflower" will set sail from Holland, and will reach Plymouth, England, on September 5. This day will be a time of rejoicing; and it will be observed throughout England and America as a day of solemn celebration. In this way the Pilgrim Tercentenary will be inaugurated with the people of two great nations—the great Anglo-Saxon peoples the world over—paying proper homage to the Pilgrim Fathers.

**December 21, 1920, to the Spring of 1921, is the Date Set for the Utah-Pilgrim Tercentenary Celebration by the State Committee.**

With the national celebration fixed for December 21, 1920, the anniversary of the landing of the Pilgrims, through the spring of 1920, it is fitting that Utah should also observe this

date. *December 21, 1920, to the spring of 1921, gives ample time for adequate preparation and effective celebration, if the initiative is taken immediately.*

For the fostering of the celebration in Utah, a state committee of which Prof. B. Roland Lewis of the Department of English in the University of Utah, is chairman, and Charlotte Stewart of the East Side High School, Salt Lake City, is secretary, has the matter in charge. This committee had its inception in the English Division of the Utah Educational Association at its annual meeting in December, 1918. Thus the state-wide celebration has state as well as national significance.

Accordingly the Utah Pilgrim Tercentenary Celebration is a state-wide movement that has had its origin in the educational interests of the state, and that has the enthusiastic support of the entire commonwealth. Hon. Simon Bamberger, Governor of the State, Hon. Leo J. Muir, State Superintendent of Public Instruction, Heber J. Grant, President of the dominant Church, and various other officials of high standing are officers on the State Committee. The movement has the hearty endorsement of the Utah State Board of Education and of the School Commission of the L. D. S. Church Schools. The public and private schools of the state, various civic and religious organizations, business institutions, and the press, are eager that the state-wide celebration shall be one that shall reflect great credit upon our fair commonwealth.

**President Wilson Has Set Aside December 21, 1920, by Special Proclamation, As a Special Day of Celebration.**

In order that the Tercentenary celebration might be properly set in motion as a nation-wide concern, President Wilson on August 4, by special proclamation, set aside December 21, 1920, as a day of national celebration. It is desirable that in every school in every community, and in every higher institution of learning there shall be special exercises on that day.

---

## HOW SHALL WE CELEBRATE THE PILGRIM TERCENTENARY?

**The Public Schools Must be Relied on to Take the Initiative in Utah.**

To the public schools—teachers and pupils—of Utah belongs the opportunity of taking the initiative in celebrating the 300th anniversary of the landing of the Pilgrims. While other organizations will celebrate as enthusiastically and as well, the public schools have the largest opportunity of functioning in every community. They are the general dispensers of knowledge, they are often the most direct moulders of character, they are the

most effective element for citizenship. To them belongs the larger obligation of presenting to their various communities those vital institutions which our Pilgrim Fathers gave us as a cherished inheritance. This is an opportunity that comes but once in a century, but once in every third or fourth generation. The public school folk of today are doubly fortunate!

### Adequate Preparation for the Celebration is a Prime Essential.

It must not be forgotten that the Pilgrim Tercentenary is a rather significant matter. It is, indeed, worthy of very serious consideration because it so directly concerns our own lives. Hence there should be adequate preparation made for the celebration of whatever kind. There should be no haphazard, suddenly conceived and aimless activities. In this instance no person should pride himself merely for hasty work or for inconsequential action however zealously carried out. This is a time when we should know *what* we are to celebrate as much as *how* we are to celebrate.

The initial steps for celebration should be taken at once! Any delay will impair the possibilities of success. *The schools of the state should begin preparations immediately at the opening of school in September.* A careful and accurate study of the institutions of the Pilgrim Fathers should be made at the outset. While sentiment must be indulged in any celebration or in any patriotic venture, sentimentality should be taboo. Whatever study is made of Pilgrim and Anglo-Saxon institutions, it should have for its chiefest end proper and accurate information. There is no virtue in fostering untruths about the Pilgrim Fathers however wholesome they may seem to be.

Teachers of history and of literature should at once set themselves to the task of acquainting both pupils and patrons of each community with proper information concerning the contribution of the Pilgrims to Modern American life—to life right here in Utah! Studies should be planned, lectures arranged, books and magazines purchased and placed in the school or the public library. Every resource at command should be made use of. Nothing should be left undone that will lend itself to a more thorough understanding of the Pilgrim and Anglo-Saxon contribution to American life.

The strong injunction to those who have the celebration in charge—it may be a single person or it may be a properly appointed committee—is: See that you begin your preparations in good time and see that those preparations are complete, accurate, and vital! *Begin now!*

### Simple Programs for the More Elementary Grades.

There are many, many ways of celebrating the Tercentenary. Their number is legion. For the more elementary grades, especially, various programs of patriotic songs, suitable declamations, famous speeches, artistic dances, and simple but artistic tableaux are in good taste. Historic costumes may be indulged. There is such a profusion of material on this subject that no teacher need experience any difficulty in arranging and preparing a suitable program. Ingenuity, patriotic zeal, and patience in the matter will receive their proper reward in the form of a very successful celebration.

Indeed a whole year's program of activities might well be undertaken. The history of the Pilgrims, their costumes, manners, etc., may be studied. Places of interest, important incidents, striking personalities, are always good material. Anglo-Saxon and Pilgrim ideals, principles, and activities should be made a great deal of—especially as they function in our modern life.

And above all, let us make use of the pioneer material—the pioneers of Utah are the spiritual daughters and blood descendants of the Pilgrims—of our own communities. Bring the grandfathers and the grandmothers, perhaps they are the first settlers of your community, into the schools. Have them relate their experiences and see how they will wax warm in patriotic fervor with the telling. Give them a delightful reception and render them an ovation! We owe it to them almost quite as much as we owe it to the Pilgrim Fathers.

*Perhaps the grades would care to attempt the writing and staging of a simple Pilgrim Pageant such as that written and staged by the pupils of the Nathaniel Hawthorne School, Oak Park, Illinois.* This pageant is sketched in outline in the appendix of this monograph.

### Various Communities Might Celebrate by Planting Trees, Dedication of a Park or Erecting a Pilgrim or a Pioneer Monument.

Any national celebration has for its end our doing homage to the past, impressing ourselves with a renewed consciousness of the significance of the present, and projecting our noble faiths into the future. A celebration in honor of the Pilgrim Fathers should be not so much a reminder to the present generation as a virile testimonial for generations yet unborn. As a constant reminder of what our forefathers have done, it might be well in a given community to plant trees, or dedicate a public park to the Pilgrims. Or if no similar monument has ever been erected, it might be well to erect a monument by popular subscription or otherwise and dedicate it to the Pilgrims or to the pioneers.

who founded the town in which the celebration takes place. A park or a monument so dedicated would be a priceless possession of which the community would justly be proud.

#### **A Library or a New School Building is a Good Testimonial.**

In some communities, the time may be ripe for the establishing of a public or a school library or for the erecting of a new grade or high school building. If so, nothing would be more in keeping with a sense of loyalty to our forefathers than to dedicate the library or the school building to their memory. It would be in good taste to name the library or the school building after the Pilgrims, the Tercentenary, or the Pioneers. The dedicatory exercises, in such a case, would be long remembered, and the library or the school would be a constant and permanent testimonial to the youth of the community.

#### **A Pilgrim Pageant is a Most Desirable Method of Celebrating the Tercentenary.**

For the upper grades and high schools, the most popular method of celebrating the Pilgrim Tercentenary in America is in a Pilgrim pageant—a *Pilgrim pageant written and staged by the school itself*. Many communities have already celebrated in this manner; and many others are planning to do likewise. Pageantry is one of the most popular dramatic forms in America, and nothing would be finer and more appropriate in the way of a Tercentenary celebration than a fine community pageant.

---

### **THE PILGRIM PAGEANT IN UTAH**

*The State Committee for the Utah Pilgrim Tercentenary Celebration is very eager that wherever it is possible, the various communities and high schools of the state shall celebrate in terms of a community pageant. Since many other states and many other communities are resorting to pageantry, it is highly desirable that Utah shall celebrate in a state-wide movement in pageantry that shall present and exemplify those Anglo-Saxon institutions which the Pilgrim Fathers established in America, at Plymouth, Massachusetts, 1620. It is for this purpose primarily that the State Committee authorized the issuing of this special bulletin containing some simple directions for writing and staging a pageant and some first hand examples of pageants suitable for grade and high school presentation.*

We look to the high schools—both teachers and pupils—of the state for much of the initiative in carrying out the state-wide movement in writing and staging a Pilgrim pageant. The plan proposed is that each high school in each community shall

assume the leadership and the obligation in writing and staging such a pageant. In every instance the local pioneer history may be connected directly with the material of the Pilgrim Fathers. Since Utah pioneer history is so directly connected with the landing of the Pilgrims, little difficulty should be experienced in working out a most excellent pageant. Such a bit of work might well be entitled a *Pilgrim-Utah Pageant*.

The making and staging of the pageant should be strictly a community affair with the high school as the fostering parent. The several departments in the high school may co-operate in the actual working out of details. Under the direction of a committee, or better still under the direction of a *pageant master*, the Department of History may collect all the necessary historical data about Anglo-Saxon institutions, Pilgrims, American history, and the Utah pioneers; the Department of English may assume responsibility for the organization and writing of the pageant; and the Department of Public Speaking in co-operation with the Departments of Physical Education, Music, Domestic Art, and Manual Training, may supervise the actual details of presentation. If there is the proper spirit of harmony and co-operation—and in the making and staging of a Pilgrim Tercentenary pageant, patriotic and loyal service on the part of everyone should preclude any possibility of dissension—a pageant can be produced that will be a credit to the community. In any instance the whole matter must be under the general supervision of a *pageant master*, or a committee, *whose word must be law*.

In the Appendix of this monograph there are bibliographies of volumes dealing with the various aspects of pageantry. It would be well to secure some of them for the school library or else have the public library secure them. It might be well to consult the list.

A pageant, the most democratic and the least aristocratic of arts, is the most desirable method of celebration because the Pilgrim Tercentenary is a matter of the people and not a matter of the chosen few. It is the entire nation that celebrates rather than the individual. The nation celebrates through the many, many community groups. Every citizen is proud of his allegiance to his country. Philip Nolan, the man without a country, has not become the nation's idol. Pageantry is the one means whereby *all* the people of a community, not the special few, can express themselves fully in doing honor to those things and those institutions that make their own community civilization possible. Pageantry is the great democratic art of the folk: it can be participated in equally by rich and poor, learned and unlearned; and, it can be appreciated equally well

by the untutored as by the elite and cultured. Pageantry is the mouthpiece of the entire people.

Thus a community pageant renews our faith and our allegiance to those institutions that are our own priceless inheritance. It emphasizes and exemplifies those things that are fundamental with us, but which, being ever present, are not always present to our consciousness even though they function directly in every noble impulse and deed of our lives. A community pageant solidifies and keeps alive the race consciousness. It is a heroic and noble spectacle that is a reminder because it reveals ourselves to ourselves. A pageant is one of the most vital community invigorants. It makes for the highest type of citizenship.

Moreover, a pageant exemplifies in a gist what otherwise would require untold time and money to achieve. "A pageant is a long road drawing itself up to the summit of a hill from which it can review in sum its trailing course below." A community pageant boils down three centuries of life into a short two hours of richest quintessence of social progress. In a flash a whole nation's development or its fundamental institutions are presented to the eye. Thus in the short time required to present a Pilgrim pageant, a citizen of a nation may have visualized and exemplified before him those very Anglo-Saxon precepts that the Pilgrim Fathers have given to him as his richest inheritance. He is made to see them, he is made to feel them as never before; and he is the better citizen for having had impressed anew upon his consciousness those very things that make his existence in his community possible!

And a community pageant develops community solidarity. Since a community pageant is common property, all classes may participate therein, all classes may attend its performance. A pageant is, in fact, an idealized community epic history, conceived and presented dramatically and simply in the open fields and under the warm sunshine, by the co-operative efforts of creative local townspeople. A community pageant is, as it were, no respecter of persons. The whole affair is an amateur one, rather than a professional one. No set or sect has any monopoly on it. A community pageant may be made to be the most effective socializing factor in the community. A Pilgrim pageant properly worked out and presented in a spirit of real patriotic devotion to our Anglo-Saxon inheritance, will be the greatest force for good in a community that it has ever been its privilege to have. It makes for unity and for solidarity because it makes the entire community group think, feel, and want to do and want to be! *A pageant is one of the greatest forces for Americanization!*



## WRITING THE PAGEANT BOOK\*

### The Theme of a Pilgrim Pageant.

The function of a pageant, like the function of any work of art, is to emphasize some underlying principle and to create a singleness of impression upon those who witness a performance of it. A pageant must be fundamentally about something: it must have a theme, a singleness of purpose and intent.

A pageant is really a work of art and as such must be specifically and definitely about something. A nation that cares not for its past, will soon find that it has no past, will soon find that it has no present, will soon find that it deserves no future! America *does* care for the past! And to recognize a past means that a nation appreciates and holds sacred its fundamental institutions. The institutions that our Pilgrim fathers brought to the New World and which have been handed on to us as a priceless inheritance, are fundamentally Anglo-Saxon.

“Our deeds will travel with us from afar;  
And what we have been makes us what we are.”

A Pilgrim pageant, then, should have for its theme something that is fundamentally Anglo-Saxon.

And what are Anglo-Saxon institutions? One can best determine them by studying the spirit that has prompted the vital deeds in American history. Institutions, it must be remembered, are expressed in actual deeds—not in cheap heroics and soap-box oratory. Two of the most fundamental motives in American life, motives that have again and again been the pulse that prompted our Pilgrim Fathers to noblest action, are the *spirit of fair play among men* and the *deep sense of the common good*. These often manifest themselves in various ways—modern democracy, liberty, trial by jury, many public institutions, etc.; but on careful analysis, one will find that these are but manifestations of the two fundamental impulses named above.

Sometimes it is said that the Anglo-Saxon and the Pilgrims contribution to America are love and regard for the *soil*, for the *home*, for the *church*, for the *state*, and for the *school*. No doubt these are characteristics of our modern life. And here in Utah this five-fold statement of ideals and motives is especially applicable.

In writing a Pilgrim pageant, then, it would be well to use one of these themes as an underlying idea and motive. This will tend to give the pageant the desired unity, and will direct it to a given end. Thus in the appendix to this monograph is a

---

\*The best volume on writing and staging a pageant is Beegle and Crawford's "Community Drama and Pageantry," Yale University Press, New Haven, Connecticut.

sample outline of a simple Pilgrim-Utah pageant that has for its intent the exemplifying and emphasizing of the love and regard for the *soil*, for the *home*, for the *church*, for the *state*, and for the *school*. The entire pageant may be in simple tableau or in enlarged scenes. As here given it is only in suggestive outline. It is to be noted further that the entire series of tableaux or scenes is given still further direction by the use of the device of a herald who, through properly worded speeches, makes clear that only as modern America continues to love and regard the soil, the home, the church, the state and the school will she continue to be the great liberty loving nation that she is.

If you will study carefully the Pilgrim pageant, by Victor E. Williams, given in full in the appendix of this monograph, and the Pilgrim pageant by Ethel M. Connelly, also in the appendix, you will see at once that these two Pilgrim pageants have two different themes. The former adheres very strictly to the precept that the spirit of fair play is fundamental in our Anglo-Saxon-Pilgrim inheritance. It will be noted that the spirit of fair play is the key note of each episode and each interlude. The latter emphasizes the precept, the deep sense of the common good is what America has inherited from Anglo-Saxon-Pilgrim sources. Here, again, each episode emphasizes and exemplifies the central theme, the deep sense of the common good. In neither pageant is the theme ever lost sight of. The theme in each case is very definitely perceived by the reader, because the writer thereof deliberately planned to emphasize one precept and one precept only. These two pageants will amply repay careful study.

It cannot be too strongly emphasized that in writing a pageant there must be some central theme to give it direction and to have it produce a singleness of impression upon the assembled group. A pageant, like any real art form, must leave with the observer or hearer a singleness of effect. If several themes are used, or if there is no underlying theme at all, there will result nothing but confusion or vagueness. It will not be a pageant at all, because a pageant must be specifically about something. Indeed the one way by which to spoil an otherwise promising pageant is *not* to have some central underlying theme to give it shape, direction, and unity of effect. A pageant has for its end and aim the emphasizing and exemplifying of some fundamental precept. And whoever writes the pageant must determine definitely beforehand—indeed before pen is put to paper—just what that precept is; and then he must marshal all his materials and methods to the end that he shall make that precept clear to the audience that has assembled to witness a performance of the pageant.

### The Episodes of a Pageant Must Exemplify the Theme.

Once the central intent, the theme, of the pageant has been definitely decided upon—and the writing of the pageant should not be started before this decision is made—the next task is the constructing and the writing of the pageant itself. The theme must be made manifest; it must be exemplified so that an audience will be made completely aware of what the underlying precept is.

If you have never written a pageant before, you must be cautioned that the method of pageantry is a bit different from that of a play. Here there is no conflict of forces giving rise to what is called plot; there is no striking crucial moment commonly called a climax that is the result of long antecedent causes; there are no leading characters who “star” throughout the performance. Moreover, there is no narrating, there is no mere relating of happenings in chronological sequence. On the contrary, the method of pageantry is largely that of concrete, objective pantomime with a minimum of dialogue.

Indeed, since the writer must make clear to his audience his underlying theme, he must deliberately set himself to the task of effecting this end. And since a pageant consists of a *series of striking episodes*, each one of which is an example of his theme, the writer of a pageant should select from his material just exactly that subject matter that will exemplify the one thing that he wishes to make clear. If his theme is fair play, then he must select from history such striking incidents as will illustrate fair play; and if his theme is the common weal, then he must select from history such material as will illustrate the sense of the common good. You will come to a more complete understanding of the application of this principle of pageant writing if you will carefully study the pageants printed in this monograph.

It is noteworthy that, on the whole, the episodes used are reproductions of actual occurrences. It is noteworthy that these occurrences are not told about, they are not narrated; on the contrary they are examples of the theme itself. The things are actually made to happen. If a thane is tried for his guilt by a jury rather than by thrusting his hand into boiling water, then a scene in which this is actually done must be used; if the Pilgrims signed a Mayflower compact, then such an actual signing should be used; if Abraham Lincoln freed the negro from slavery, then a scene must be used in which such freeing actually is presented; and if modern idealistic America rises *en mass* to make the world safe for democracy, then she must be shown doing this very thing. The method of pageantry is that of concrete, objective exemplification in terms of actual scenes and pantomime.

### The Episodes Must Be Dramatic.

Since the function of a pageant is to move the audience to emotional response to the underlying idea, the episodes of the pageant must be dramatic. They must be live, virile, and moving. They should have the element of spectacle and of tableau effect. They must be something that can be seen rather than heard. And that the series of episodes should be climatic in order and in intensity goes without further saying. The last episode should be the most moving one—a grand finale as it were. It is here that the entire audience should be brought into a unity of response. Turn to the pageants in the appendix to see how the writers aimed to achieve this very end.

Only the bare essence, the very gist of the matter, of a given incident or happening should be put into the episode. A very nice sense of selection of material must be exercised. The danger usually is that entirely too much unessential material will be used. Any surplus material serves only to confuse, and to bore an audience. They want to see the incident; and they want to see it clear-cut and quickly. If you will study the two complete pageants in the appendix to this monograph, you will see just how much of the incidents has been selected for presentation and just how much was totally discarded.

A further study of these pageants will reveal, too, that the most effective results are had through pose, pantomime, and concrete dramatic action. It is noteworthy that there is a large amount of stage-setting and stage-business, but comparatively little dialogue and text. In pageant writing very little dialogue is used. What dialogue is used, is the few well selected speeches that convey a great deal of material in very small compass. It is dialogue that is brief, direct, and clear-cut, but very connotative and suggestive.

Condense! Condense! Condense to a minimum of dialogue and make use of pose, concrete objective pantomime, and tableau—this is the method of pageant writing. The completed draft of a pageant is largely stage-description and stage-direction. A pageant cannot and does not give attention to unessential details. It deals with a few fundamentals in a broad, general way, in a few broad strokes. The large simplified effect is what must be achieved; and to do this, there must be rigid condensation to essentials in the use of materials and dialogue.

---

## STAGING A PAGEANT

### Organization

Long before the writing of the pageant is completed, preparations for its presentation will have been got under way. And the matter of presentation is a rather comprehensive matter, if

the presentation is to be successful. The first consideration is the organization of your people who will aid in the presentation.

At the outset the whole matter of the pageant—its writing and its staging—should be placed directly and authoritatively under the direction of a *Pageant Master*, who shall have general supervision of everything and *whose word is law*. Somebody must be “boss.” Then there should be the various committees each of which has as its chairman some very dependable person. The pageant master is *ex officio* a member of each committee; and each committee is directly responsible to the pageant master. There must be the committee on the Pageant Book that must provide the completed written pageant, there must be the Finance Committee and its chairman as treasurer, who must raise all funds by whatsoever means and must account for all disbursements; there must be a Publicity committee that must carry out a long campaign of publicity via bill boards, press notices, post cards, posters, special lectures, special entertainments, etc.; there must be a Staging Committee, the chairman of which should have the actual details of presentation in charge; then there needs to be Committees on Grounds, on Conveniences, on Music, on Costumes, on Dancing, etc. And there may be an Executive Committee composed of the Pageant Master and the chairmen of the Committees.

And since the pageant is a community affair, seek every opportunity to give prestige to the work by having various prominent men and women act as members of the several committees. Every aspect of the life of the community should have representation.

#### An Outdoor or Indoor Pageant.

It is the hope of the State Committee that those communities giving Pilgrim pageants will make them open-air presentations next spring. Naturally pageantry is for out-door presentation rather than for indoor presentation. Moreover, it is, on the whole, a less expensive task to stage an outdoor pageant; and, too, the average amateurs are not able to get the best effects with the improvised scenery for an in-door pageant whereas, in an out-door pageant, the natural background often does very well for scenery.

Again, with fine balmy weather out of doors, the entire community will attend. Many persons who hesitate about going to a theatre or other large hall, will not hesitate to attend an out-door entertainment. An out-door pageant is the best means of assembling the entire populace of a community.

A word of caution is in order, if you make your pageant

an out-door one. The grounds should be amply policed by the police force of your town and by Boy Scouts. Automobiles should be parked at least two blocks away so that the pageant will not be disturbed by honking noises, etc. Permit no selling of candies, etc., during the performance. Comfort stations should be provided, physicians should officially be in attendance for emergencies, and the entire procedure should be made sane and safe. Red Cross nurses may be on duty for the time. If all these provisions and precautions are made clear through the press, the community will feel disposed to come because special provisions have been made for their comfort. Make everybody feel at home; provide them with programs and make their seats comfortable even if they are to sit on the bare ground.

### Special Suggestions.

In presenting the pageant everything should move along with clock-like precision. Those who participate in it should keep in mind that for them the occasion is not a social affair in which valuable time and energy are spent in mutual admiration or in petty dissention. The one duty of the entire cast is to get the theme of the pageant over to the minds and hearts of the audience through a series of episodes. These should stand out clearly and distinctly, and should follow each other without any lapse of time between them. Team work of the first order is essential! There should be no confusion, no hurry, but all should move forward with beautiful rhythm, cadence, and dignity. A beautiful Pilgrim pageant should not be spoiled by tittering, by listlessness, or by inattention to duty.

The pageant should be free to the public. Then, special provision must be made for the finances. Public subscription, tax levy, special individual donation, sale of program, etc., may provide the funds. But since the pageant is a community affair, there is no logical reason why the Board of Education or the City Council should not set aside a sum of money for the occasion. Any one or any combination of methods may be used to take care of the finances.

The matter of make-up and of costumes will need special attention as will the music, the dances, etc. These details should be placed into the hands of the most expert persons on these things in your community. The large general effect must be sought for rather than the detailed one. Color, lines, designs, draping, etc., must be on broad lines rather than along nice scruples. Wherever possible use the costumes and materials of the pioneers who will be glad not only to lend them but even to wear them and participate in the episodes.

### Grouping.

The one difficult thing in staging a pageant is the matter of grouping. Of course a pageant is always somewhat processional; that is, a series of episodes or pictures are drawn across a stage before an assembled group. But the individual episodes must have individual beauty, dignity, charm and unity. In a word they must be works of real art. Each episode is, in a sense, a little picture. The characters must be so grouped and so arranged, that in color, in line, and in pose there will be a beautiful and harmonious arrangement. This matter of grouping requires an artistic and trained eye. The director will have to experiment and experiment again until the proper grouping effect is obtained. But it may be said that the chances of success of the pageant depend in very large measure upon the artistic grouping in the various episodes.

### And Finally.

Whoever the director is, and whoever take part in the training of those to participate in the pageant (1) be tactful, (2) keep a spirit of cheerfulness and optimism, (3) know how to do things, (4) don't talk too much, (5) keep an even poise and temper, (6) have infinite patience, (7) and with a patriotic fervor, keep in mind the one great purpose of the pageant—the instilling into the hearts of the community assembled a renewed sense of what our Anglo-Saxon-Pilgrim-modern American civilization is!

And don't lose faith. There will always be those who will not share your zeal. The cracker box jury at the corner grocery will sneer and will indulge in cheap levity at your efforts in behalf of a community Pilgrim Pageant; and between vicious squirts of black tobacco juice will drawl, "I wouldn't give ten cents to see the hull burn'd show." But when the "show" comes off those very cynics are the first ones on the ground ready to take the most advantageous seat, especially if the "show" is free of charge. And the chances are if your pageant has been well conceived, well written, and well staged you have had your revenge and your *reward* as well—the chances are that those very men have been so impressed with the beauty, the art, and the patriotic theme of the pageant that they have lost all their cheap cynicism in their functioning with the assembled group in terms of the most zealous patriotic feelings. And as the pageant closes, all singing the beautiful lines of our national anthems, the heart of the critic and cynic wells with pride of his country—and *his* soul, too, has been saved for America and for Anglo-Saxon institutions!

# APPENDIX

NOTE:—The four pageants here given are but suggestive of what may be done by any high school in Utah. They may be taken as patterns to follow or they may be used just as they are here printed.

The first two may be used in the grades or in the junior high school. The last two by Victor E. Williams and Ethel Connelly are more appropriate for senior high school presentation.

Permission is hereby given to any School or Community to use all or any part of these pageants, provided that a statement of your plans is sent to the Utah Pilgrim Tercentenary Committee, Extension Division, University of Utah, Salt Lake City.

---

## A PILGRIM PAGEANT FOR THE GRADES

The following pageant\* was written by the pupils of the Nathaniel Hawthorne School of Oak Park, Illinois, in commemoration of the tercentenary anniversary of the Landing of the Pilgrims and was presented at the Hawthorne Gymnasium on the third and the fourth of June (1920).

The pageant is divided into a prologue and six episodes. A brief *synopsis* of these episodes, together with extracts from the dialogue, is reprinted below.

It will be noticed that each part, while necessary in carrying out the development of the theme, is so arranged that opportunity is given for much interesting variety in entertainment.

The last two episodes show the expansion of the Pilgrims' ideals of *liberty, freedom, and equality*, all of which resulted in the Declaration of Independence and in the conquering of the wilderness. This last part is beautifully symbolical.

As is very evident, this is a remarkable production for children in the grades. It shows creative power, dramatic instinct, familiarity with historical events, and considerable ability to see the underlying significance of these events.

### Episode I (English Scene).

Setting—May-day scene in English village.

Children are playing, picking flowers, and dancing rustic dances such as, "A Hunting We Will Go." The entrance of Robin Hood with his men furnishes more gaiety and merriment. In the midst of the dancing, the Pilgrims enter to say farewell. Their somber attire and quiet demeanor emphasize the joy and happiness that they are leaving behind, as they start their uncertain adventuring after religious freedom.

### Episode II (Dutch Scene).

Setting—A market place in Holland.

Small Dutch children are attempting to inveigle the Pilgrim

---

\*Re-printed by special permission from "Visual Education," Vol. 1, No. 4, pp. 41-44, June, 1920.



children into playing their games and reading their books with them. The Pilgrim elders behold this proselyting with horror and send the children to their homes. This scene makes apparent the immediate reason for leaving Holland.

### Episode III (Indian Scene).

Setting—An Indian village.

Squaws, Indian maidens, and children carry on the various activities characteristic of an Indian village; some weave, some grind maize between stones; a medicine man weaves charms beside the large war drum; a mother sings a lullaby to her papoose; the small boys engage in a miniature hunt. A sound from the forest halts all motion until the chief with his befeathered and painted warriors returns from a successful hunt. All join in a dance of triumph which is interrupted by a breathless runner announcing the approach of a rival tribe. Instantly the peaceful scene changes; the men prepare for battle with war song and dance.

This scene is intended to prepare for the coming of the Pilgrims and to show the Indians as they were before the arrival of the white men.

### Episode IV (The Mayflower).

(Scene 1)

Setting—Main room of the cabin.

John Carver, Miles Standish, Bradford, Billington, Elder Brewster, Alden, Hopkins, Robinson, and others whose names are household words, are seated in the cabin, with the women at their spinning-wheels. The need for establishing an acceptable government in the new colony is discussed as follows:

CARVER: It seemeth we have need to discuss plans for ye carrying on of governmente of our colonie. It seemeth clear that an understanding must be sought whereby we may have an equal chance.

BILLINGTON: Master Carver has well said; we should understand each other that when we come ashore we should use our own libertie.

HOPKINS: I agree with Master Billington; we were to land at ye mouth of ye Hudson; landing in this strange bay certainly absolves us from any obligations to the Virginia Company.

BRADFORD: Truth, no one hath power to command us. Ye patente we have is for Virginia and not for New England, which belongs to another governmente with which ye Virginia Company hath nothing to do. We have no place of appeal. Our worthe brother hath put ye case well.

STANDISH: Therefore, we must make a law for ourselves; a colonie cannot exist without a governmente.

JOHN ALDEN: Yes, Friend Standish, that is what we must therefore do.

ROBINSON: Let it not be a political manifesto such as a scheming cabal, let it be a policie of self-governmente imposing equal laws on all and giving to all an equal chance, as Master Carver said.

STANDISH: It is to be man for man, and ye simple manhood in each man is what counts.

ELDER BREWSTER: Ye central idea be ye right of each to his own individual libertie, ye obligation to each of us to use his libertie as not abusing it and subordinate his mere selfish aims to ye common good, and to make of our body politick genuine human brotherhood. The Kingdom of God cometh not with observation.

(Scene 2).

Setting—Same cabin in the Mayflower.

Six conspirators, members of the crew, plot against the welfare of the Pilgrims, but are finally obliged to sign the Mayflower compact with the others. This momentous historical event is given its deserved importance by the solemn attitude of the Pilgrims, and the dignified reading of the Compact, together with the chanting of the 100th psalm.

Episode V (Scene 1).

Setting—Interior of a log cabin in Plymouth, Mass.

Nineteen men gathered about the table are discussing the establishment of a military force for protection against the Indians. Miles Standish is selected leader; at his request retaining the title of captain. As they are talking, Desire Minter, wild with fright, rushes in screaming that the Indians are coming. The men seize their arms as the hubbub and confusion increase outside. Suddenly the Indian, Squanto, appears in the doorway with the dramatic greeting, "Welcome Englishmen!" In the ensuing conversation, the friendly attitude of the Indians is made clear.

(Scene 2).

Setting—A forest glade.

Massasoit, with his graves about him, is awaiting the English. Winslow entering with gifts, announces the arrival of Carver with his musketeers. A treaty is made and the peace pipe smoked.

(Scene 3).

Setting—Street before Independence Hall.

The street is crowded with cheering people; a small band of Hessians marches by jeered at by the mob; Jefferson, Franklin, Sherman, Adams, Livingston, and other patriots pass into the building. Several young men join a regiment of ragged Continental soldiers and march away while the band plays "Yankee Doodle." Adams again appears on the balcony and reads the Declaration of Independence. The people shout, the royal coat of arms is torn down, and a small boy cries, "Ring, grandpa, ring!"

### Episode VI.

Setting—The forest, with America asleep on a dais partially concealed by a misty curtain.

The spirit of the Wilderness with the Powers of the Forest, the Powers of the River, and the Mist Maidens dance, their revelry being interrupted by a shot. The spirits disappear in anger as a group of pioneers enters, but re-appear, with branches with which they lash in vain the Pioneers. As they go, the Powers of the River stream in with white scarfs (foam) and attack the Pioneers. The Pioneers show signs of weariness and are gradually overcome by the Mist Maidens and the Spirit of Fever. They are revived, however, and conciliate the Spirits of the Wilderness, all joining in a song. At the end of the song a large band of other nationalities enters and America awakes. From the large group come leaders bearing gifts to America, democracy, liberty, education, and art. They sing "America the Beautiful." "

---

## A PILGRIM—UTAH PAGEANT

### (A Suggested Outline.)

A doughty herald dressed as an Anglo-Saxon declares that the Pilgrims brought with them from England to the New World, Anglo-Saxon institutions, the fundamental elements of Americanism—love and regard for the *soil*, for the *home*, for the *church*, for the *state*, for the *school*.

### Prologue

Tableau: The well known "*The Landing of the Pilgrims*," a picture of which may be found in almost any book on American history or on New England. John Carver, William Bradford, Miles Standish, Edward Winslow, and others may be individualized.

Recitation: "*The Landing of the Pilgrims*," by Mrs. Dorothea Felicia Hemans.

## Episode I.

Scene I: Tableau showing the Pilgrims planting the first corn. The Indians showed them how. Massasoit, Squanto, Canoncus, etc.—study their pictures for costume effects.

Scene II: Tableau showing the simple home life of the Pilgrims in early New England. Kitchen, spinning wheel, etc. John Alden, Miles Standish, Priscilla, etc.

Scene III: Tableau of a simple religious meeting in the meetinghouse. The minister is in the pulpit, and the congregation sits quietly with bowed heads. Or the well-known "*Going to Church*," that can be found in almost any United States history, may be used.

Scene IV: Tableau of the first legislative assembly. An old town meeting is good material. Or the signing of the Mayflower Compact is especially effective. Pictures of it may be found in many U. S. histories. If this is used, it might be well to place it *first* in this series of tableaux. John Carver, William Brewster, William Bradford, Edward Winslow, Miles Standish, and others should be individualized.

Scene V: Tableau of a New England school. New England Primer was used. Meetinghouses were the schoolhouses; split logs were used for seats. Discipline was rigid.

The doughty herald declares that this same love and regard for the *soil*, for the *home*, for the *church*, for the *state*, and for the *school* have been carried by the virile Anglo-Saxon spirit into the far West where they are as inviolate today as they were when the Pilgrims landed at Plymouth, Massachusetts, in 1620.

## Prologue.

Tableau: The coming of the pioneers into Salt Lake valley, July 24, 1847. "*This is the place*." Orson Pratt, Erastus Snow, Brigham Young, and others may be individualized.

Song: "Come, Come, Ye Saints!"—William Clayton. Audience joins in the singing.

## Episode II.\*

Scene I: Tableau showing the planting of the first potatoes in Utah. Irrigation. Western Indians. (Note: Western Indians did not dress in the same style as did the Indians of New England.) Or a first planting in your own community may be

---

\*Costumes, properties and stage materials should be the originals as nearly as possible. Each school and each community should leave no stone unturned to secure everything possible in the way of pioneer material. Nothing will be better to arouse community interest and to make the celebration a really community matter.

used, in which case use the local pioneers who are still living. If they are not, use their descendants. Perhaps you can secure their old costumes of that time.

Scene II: Tableau showing the simple home life of co-operation and self-sacrifice among the early Utah pioneers. Or present a scene from the early home life of the first pioneer in your own community, in which case use actual materials and the pioneers themselves if they are still living. If they are not, use their descendants.

Scene III: Tableau showing some typical religious service in Utah pioneer life. A notable ward meeting may also be used.

Scene IV: Tableau showing the first legislative meeting in Utah. Or present the first legislative meeting in our own community. Use the original delegates if they are still living.

Scene V: Tableau showing the first school in Utah. The first school in Utah was organized and conducted by Mary Jane Dilworth in a small military tent placed in Pioneer Square in Salt Lake City. It was opened on October 19, 1847, less than three months after the arrival of the pioneers in the valley. Logs were used for seats; a rude fireplace heated the tent. Lindley's Reader was used. Smooth white bark was used as paper. (See *Improvement Era*, July, 1920, p. 781, for an account of the work of Mary Jane Dilworth. Her photograph is the prontospiece.)

Or present the first school, with its teacher and its pupils if possible, of your own community.

### Epilogue.

The doughty herald appears once more. There is a procession of Pilgrims (perhaps some descendants of the early Pilgrim Fathers live in your community. If so, use them); then follow Agriculture, the Home, the Church, the State, and the School in symbolical figures.

The herald declares that those institutions given to us as a heritage by our Pilgrim Fathers are a priceless possession, and that only in so far as we cherish and hold them sacred will America continue to be the land of liberty.

Led by the herald, the audience joins in singing "America" as a large silk American flag is unfurled before them.



# A Pilgrim Pageant

BY

VICTOR E. WILLIAMS

OF THE

EMERY COUNTY HIGH SCHOOL, HUNTINGTON, UTAH



Written as a part of the requirement of the work in the Course  
in Pageantry and Pageant Writing, conducted by the  
Department of English, Summer Quarter, 1920,  
in the University of Utah.

## A PILGRIM PAGEANT

A Pageant in Honor of the Third Centennial Anniversary of  
the Landing of the Pilgrims.

### THEME

The Pilgrim ideal of fair play, derived from Anglo-Norman sources, has become a leading ideal of the great American nation.

### PROLOGUE

*(As the usual front curtain rises, it discloses a boy and a girl (from any town in Utah) before a second curtain of Lincoln green, which will open from the center. The boy wears a formal black Eton jacket, knickerbockers, black stockings, and patent-leather pumps. His white starched collar is of that conventional kind which extends down over the collar of the jacket. The girl wears a high-waisted pink frock, with quarter sleeves, slightly puffed at the shoulders, and low neck. Her stockings and shoes are white. The two are comfortably seated in large chairs at opposite sides of the stage, partly facing each other and partly facing the audience.)*

THE BOY (*disputatiously*):

Yes, but why do *we* have to celebrate the Landing of the Pilgrims, even if it *was* just three hundred years ago?

THE GIRL:

Stupid! Can't you *see*?

*(She rises and declaims with spirit:)*

“THE LANDING OF THE PILGRIMS.”

“The breaking waves dashed high  
On a stern and rock-bound coast,  
And the woods, against a stormy sky,  
Their giant branches tossed:

And the heavy night hung dark  
The hills and water o'er,  
When a band of exiles moored their bark  
On the wild New England shore.

Not as the conquerer comes,  
They, the true-hearted, came,  
Not with the roll of the stirring drums,  
And the trumpet that sings of fame;



Not as the flying come,  
 In silence and in fear,—  
 They shook the depths of the desert's gloom,  
 With their hymns of lofty cheer.

Amidst the storm they sang,  
 And the stars heard and the sea!  
 And the sounding aisles of the dim woods rang  
 To the anthem of the free.

The ocean-eagle soared  
 From his nest by the white wave's foam,  
 And the rocking pines of the forest roared—  
 This was their welcome home!

There were men with hoary hair,  
 Amidst that pilgrim-band—  
 Why had they come to wither there  
 Away from their childhood's land?

There was woman's fearless eye,  
 Lit by her deep love's truth;  
 There was manhood's brow serenely high,  
 And the fiery heart of youth.

What sought they thus afar?  
 Bright jewels of the mine?  
 The wealth of seas, the spoils of war?  
 They sought a faith's pure shrine!

Aye, call it holy ground,  
 The soil where first they trod!  
 They have left unstained what there they found—  
 Freedom to worship God!"

—Dorothy Felicia Hemans

*(The boy pretends to sleep during the recitation.)*

What an awful boy you are!

*(The boy continues to sleep. The girl sits down again, and goes into a deep study. After a moment, the Spirit of History enters through the curtain at the center. She is a well-proportioned and dignified woman in classic Greek dress of white satin. The children, aroused, gaze at her in wonderment.)*

THE GIRL:

Oh, what a lovely dress!

THE BOY (after a pause):

Who are you?

THE SPIRIT OF HISTORY:

I am the Spirit of History. When a boy asks why we should observe old customs and anniversaries, I generally manage to come on the scene.

THE BOY:

Well then, why *are* we celebrating the Three Hundredth Anniversary of the Landing of the Pilgrims?

THE SPIRIT OF HISTORY:

That is a long, long story.

THE GIRL (*enthusiastically*):

Tell us! Tell us!

THE SPIRIT OF HISTORY:

I will *show* you the story. And first you shall see how the spirit of justice and fair play began to drive out the cruelty and superstition of the Middle Ages. We are going to visit the village of Haworth in old England in the year one thousand, long before the Pilgrims or their tercentenary were ever dreamed of. Follow me and you shall see. (*She leads the boy and the girl off through the curtain at the center.*)

## EPISODE I.

The Anglo-Saxons sought fair play for the accused.

(*The curtain opens on a green sward with a knoll near the center. Upon the knoll stands a canopied chair. At the left is a crudely made gallows, a pole laid in the fork of two trees. The noose hangs from the pole, over a pit. Between the chair and the gallows a fire burns. A huge black pot on a tripod is steaming on the fire; and irons of various shapes, some resembling the early three-cornered plowshares, are heating beneath the pot.*)

Gurth, a greybeard of evil aspect, is tending the fire with solicitous care. He wears a close-fitting tunic of coarse, dull black woolen material. The lower edge is ornamented with a square shaped design in gray. Over the tunic, he wears a short cloak of gray, fastened with a brooch at the right shoulder. His tight breeches reach to the middle of his calves. Above the short brown leather stockings, his legs are bandaged in black. His shoes are long, black, and pointed. His hat is in the Phrygian style. His long, white hair is gathered in locks behind his ears. He speaks harshly and gutturally.)

GURTH:

Arrgh! The blessed hot fire and the scalding pot! It is gratifying to an old man's eyes to see some robust young freeholder plunge his right arm perforce into the searing cauldron.

(*He rubs his hands gleefully.*) Ah, then his face will blench! Then will his guilt cry aloud! Curses on these modern days, when trial by the ordeal is brought into question, forsooth, and oaths of witnesses are allowed to stand. Make the accused one prove his innocence by fire, say I. Let him stand the fire without wincing, if he can. (*He warms his hands at the fire.*) Divine fire! Thou shalt not be abandoned as a means of securing justice while yet the counsel of the old men is held of worth. (*He rubs his knees, 'with an old man's secret craving for warmth.'*)

(*The Hundred-Elder\* enters, followed by the hundred-moot.\* He seats himself in the chair. His costume resembles that of Gurth in general design; but the material is finer and the colors brighter. Over his tunic he wears a jacket of chain-armor. A long mantle of rich purple hangs over his left shoulder. The others are dressed similarly, but without the mantle, in variegated colors. Some, carrying short swords, escort a bound prisoner, hatless and disheveled, whom they threaten and hustle maliciously toward Gurth and the fire. The prisoner resists desperately any movement in that direction. Gurth, the master of the ordeals, glares at him malevolently. The hundred-moot sit on the grass in a semi-circle before the chair. There is a buzz of conversation, which the Hundred-Elder interrupts.*)

THE HUNDRED-ELDER:

Men of Haworth! Are all here?

ONE OF THE HUNDRED-MOOT:

Aye, from every manor there is a spokesman.

THE HUNDRED-ELDER:

Grand jury of freeholders† arise and take oath to render the truth. (*About twenty men stand up and solemnly raise their right hands.*)

THE HUNDRED-ELDER:

Do ye now swear to indict truthfully whomsoever ye deal with this day, so help ye God?

THE JURY:

Aye, that we do, so help us God. (*They sit.*)

THE HUNDRED-ELDER:

What man accuses this prisoner, Cedric of Malmsby?

JOHN OF LEITH (*rising*):

Sire, this Cedric wilfully and maliciously set fire to my hayricks by night, with purpose of revenge—

\*The hundred-moot was the meeting of the hundred, or village. Its presiding officer was the hundred-elder. Each manor in the hundred was represented in the hundred-moot. See Trall's "**Social England**."

†This was the beginning of our jury-system.

THE HUNDRED-ELDER:

Stop! What has the jury to say to this accusation? (*John of Leith sits.*)

THE SPOKESMAN OF THE JURY:

We have indicted the prisoner for this offense.

THE HUNDRED-ELDER:

Cedric of Malmsby, you are indicted for burning the hay-ricks of John of Leith. Do you confess your guilt?

CEDRIC:

Sire, I am not guilty of this offense.

THE HUNDRED-ELDER:

Will you then, to prove your innocence, undergo the trial of fire, and plunge your arm into the boiling pot yonder without wincing or uttering cry? (*Gurth is all ears, and the guards harry Cedric.*)

Or can you prove by the testimony of law-worthy men that you did not do this act of arson?

GURTH (*muttering*):

Testimony! Such crazy new-fangled notions! (*Aloud*) I say put him to the fire. The hot fire will refine out the truth. Arrgh!

THE HUNDRED-ELDER:

Thou old Gurth; keep thy place. Thy ancient cruelties will not forever be tolerated. (*To Cedric*) Make your choice.

CEDRIC:

Sire, I will have witnesses.  
(*Gurth wrings his hands.*)

THE HUNDRED-ELDER:

Call them forth.

CEDRIC:

Henry of Stanton. (*Henry rises from the turf.*)

THE HUNDRED-ELDER:

A law-worthy freeholder. Say ye not so? (*There is a murmur of assent.*)

Speak your testimony.

HENRY:

On the night of the fire at John of Leith's, Cedric was with me at Stanton manor, where we held carouse for the harvest. Not till dawn did we leave the hall of feating. (*He sits down.*)

CEDRIC:

James of Eaton. (*James rises.*)

THE HUNDRED-ELDER:

A law-worthy man. (*As before, there is a murmur of ascent.*)

Say on.

JAMES:

While the hay-ricks burned, Cedric was two leagues away at Stanton manor-house, where we drank honey-mead to the rich harvest.

THE HUNDRED-ELDER:

Enough. The man is innocent. Set him free. (*The guards release Cedric.*)

John of Leith, see that you again accuse no one wrongfully.

(*Cedric's friends shake hands with him in congratulation. The Hundred-Elder and the hundred-moot move slowly off, leaving Gurth behind. In impotent rage, he shakes his fist at the Hundred-Elder. He crouches before the fire and spreads out his hands to the warmth. The fire begins to wane. The curtain closes to the center.*)

## INTERLUDE I

(*Eight girls enter, four from the right and four from the left, and meet at the center. They wear long gowns of various bright colors, and above the gowns tunics, also in bright colors, having wide, half-length sleeves. They are bare-headed. Their hair is short and in curls. They wear much jewelry.\* They sing in unison, after the old manner, the song, "Summer Is A-coming In," printed with the music on page 142 of "Pageants and Pageantry," by Bates and Orr.† Afterwards they dance any square dance of antique flavor. They go off, four to the right and four to the left.*

*The Spirit of History, the boy, and the girl step out through the curtain.*)

THE GIRL (*shuddering*):

Ugh! That old fire-tender, Gurth! He's wicked! He's brutal!

THE BOY:

But did they ever make anybody put his hand into the pot?

THE SPIRIT OF HISTORY:

Indeed; and handle red-hot iron, to prove his innocence. That is bigotry and superstition. The spirit of fair play moved

---

\*This was the usual costume of the Anglo-Saxon women of the time of Episode I.

†Published by Ginn and Company, Boston, 1912.

the Anglo-Saxons to fight the cruel superstitions of their forefathers. They were the first to use the jury system.

THE GIRL:

But what has that to do with the Landing of the Pilgrims?

THE SPIRIT OF HISTORY:

The Pilgrims received this very ideal of fair play from their Anglo-Saxon ancestors, and learned by their hard experiences to treasure it even more than did the other people of England. To secure fair play for themselves, they were forced to leave their homes and finally to sail for America.

THE GIRL:

I know. They sailed on the Mayflower.

THE BOY (*enthusiastically*):

The leader of their fighting men was Captain Miles Standish!

THE SPIRIT OF HISTORY:

You are both right. But let us now see whether the Pilgrims, after their hard experience of injustice, were willing to play fair with the Indians whom they found in America. Come. (*She leads the boy and the girl off through the curtain.*)

(*An Indian Medicine man enters, from the right, and sings an Indian song of lively tempo. He wears a great deal of ornament, beads, strands of bears' claws, and crow feathers standing up straight at the back of his head. His arms are bare. He wears brown leather breeches, fringed at the bottom, and brown leather moccasins.\* He goes off to the left.*)

## EPISODE II.

The Pilgrims extended the ideal of fair play to the Indians.

(*The curtain opens from the center, disclosing a colonial interior. A bright red rug is spread on the floor, and several green cushions are arranged around it. In a large brick fireplace a log fire is burning. Several Pilgrims, in the usual Puritan costume, enter from the right. They are unarmed.*)

FIRST PILGRIM:

A notable day this for Plymouth Plantation.

SECOND PILGRIM:

It will be an end to ceaseless quarrels and savage battles that settle nothing. With fairness and open dealing, even the Indians can be conciliated.

---

\*A veteran of the Indian Wars can be secured to play this part in most Utah towns. Note that the costume described is not that of the Utes, or any Western tribe, but of the Massachusetts' tribes.

FIRST PILGRIM :

Our worthy governor deserves praise.

*(Enter Massasoit, Quadequina, and several braves, at the right. Massasoit is grave of countenance and spare of speech. His face is painted a dark red, and oiled. He wears a neck-chain of white bone beads, some long crow feathers standing straight up at the back of his head, buff leather breeches and moccasins, and a bright blanket. He is carrying a copper chain with a gaudy jewel, and two knives, gifts from the English. Quadequina is not so striking in appearance. He carries a new knife and wears an ear-jewel. He is slightly intoxicated. The braves are bare-headed and are painted black, blue, red and gray.)*

MASSASOIT :

Hail, Englishmen! Welcome!

FIRST PILGRIM :

Greetings and welcome to the great chief Massasoit and to Quadequina!

QUADEQUINA (*jovially*) :

Heap good fire-water. Make 'um strong. Ha! white man very wise. Make big gift. *(All seat themselves gravely on the red rug.)*

MASSASOIT :

Fire-water very bad gift. Deceived much.

*(A drum and trumpet sound off stage at the left. The Governor and some unarmed soldiers enter from the left. All stand up. The Governor shakes hands with Massasoit and Quadequina in a very dignified manner.)*

THE GOVERNOR :

The fame of the great chief, Massasoit, goes before him. And of his friend Quadequina.

MASSASOIT :

I have heard much good of white governor at Plymouth. He speaks truth.

*(All seat themselves in a circle on the rug, the Governor and his men opposite Massasoit and his braves. Several Puritan women, dressed in conventional sombre Puritan garb, enter at the left, bringing biscuits, butter, and a bowl of rum. These they pass around the circle. The Indians grunt their satisfaction. After a time, Massasoit produces a pouch of tobacco and a calumet. He fills and lights the calumet, and each one in the circle in turn takes a draw at it.)*

MASSASOIT :

Englishmen, we like your presents. We keep your envoy,

Winslow, across the creek. He makes us safe. We want make strong peace with white men of Plymouth.

THE GOVERNOR:

We are very glad. For our great King James, we will make a strong, binding peace with you and your friends and allies. I will read it. (*He reads very distinctly. The Indians listen very gravely.*)

“Chief Massasoit and the loyal subjects of King James at Plymouth agree:

“First, that neither he nor either of his shall injure or do hurt to any of our people.

“Second, that if any of his do any hurt to any of ours, he shall send the offender, that we may punish him.

“Third, that if anything be taken away from any of ours, he shall do the like to him.

“Fourth, that if any do unjustly war against him, we will aid him; if any do war against us, he shall aid us.

“Fifth, that he shall send to his neighbors confederates to certify them of this, that they may not wrong us, but may be likewise comprised in the conditions of peace.

“Sixth, that when his men come to us, they shall leave their bows and arrows behind them, as we shall do with our pieces when we come to them.”

MASSASOIT (*after a moment of dignified silence*):

It is agreed. I have spoken.

(*The other Indians grunt their approval; the calumet is smoked again, as before; and the curtain closes.*)

## INTERLUDE II

(*Enter the Spirit of History, the boy, and the girl, through the curtain.*

THE BOY:

Why, that was like a little League of Nations, wasn't it?

THE SPIRIT OF HISTORY:

Yes, and since there was a spirit of fair play and helpfulness on both sides, the little league endured a long while.

THE GIRL:

Once I saw a picture of an Indian named Squanto showing the Pilgrims how to grow Indian corn.

THE SPIRIT OF HISTORY:

Squanto was the friend and all of Massasoit. He liked the Pilgrims because they did not use trickery and fraud; and he helped them a great deal with their agriculture. But we must



hurry on our way to the time when the colonies of England had to fight for fair play for themselves. (*The Spirit of History steps off through the curtain, and the boy and girl follow her. A fife and drum corps of four or five players enter from the left playing lively music of colonial times, as "Drops of Brandy," for instance, to be found in Schirmer's collection of old contra dance music. Following them, couples in colonial attire enter and dance various square dances of the time. The men bow and the women curtesy to the audience at the end. They go off to the right and left.*)

### EPISODE III

The English colonies fought for fair play for themselves.

(*The curtain opens, revealing a wharf at Boston Harbor. The front part of a sailing ship, alongside the wharf, reaches halfway across the stage, the prow pointing left. A woman dressed in colonial attire of 1773, enters from the left and meets two women entering from the right, similarly dressed.*)

FIRST WOMAN :

Patience Bradley and Mary Strong! Haven't you been to the meeting at the South Church?

PATIENCE :

I wanted to go, but I had bread in the oven. Do tell us what was done.

MARY :

I'm all impatience. Let us know everything.

FIRST WOMAN (*with unction*) :

Well, you see, our colony will not have the tea with a stamp tax on it, and King George says that we shall have it, and so there is a great to-do. And our men have demanded that the tea-ships be taken out of the harbor, but the others will not have it so.

(*Enter other citizens, all dressed in colonial costumes, from the left, men and women. They are indignant.*)

A MAN :

We want no tea with a stamp tax. Let them sell it as cheap as they will. As long as it is taxed, they may let it rot in the holds. We pay no revenue without our consent.

ANOTHER :

They must take the tea-ships out of the harbor. That was the will of the meeting. We had no voice in levying the tax.

A THIRD :

They have even now refused point blank to take the ships out of the harbor.

A FOURTH (*pessimistically*):

But what is the use of all this hubbub of protests? They are vain, useless. The King will leave his ships here, or sell the tea elsewhere and bide his time. And time is a strong foe.

PATIENCE:

But what shall we do for tea?

A FIFTH MAN (*knowingly*):

There be *ways* that you know not of. Only wait. (*They begin to move off stage.*)

(*The lights grow dim, to indicate evening. A group of citizens, disguised as Mohawk Indians rushes on, from the left, swinging tomahawks and uttering weird war whoops. Some of them clamber on the vessel on the stage, with wild whoops. Others go off, right. Those on the ship carry up boxes of tea and break them open with their tomahawks. They pour the tea over the prow of the vessel and throw the boxes after it. These splash as they strike the water behind the wharf. Other citizens, carrying lanterns rush on from both sides, in great excitement.*)

A WOMAN:

The tea! They are throwing it into the harbor!

A MAN (*drawling in a deep bass voice*):

This is Boston's little Tea Party. Yes, there certainly are ways of getting *fair* play.

ANOTHER (*shouting*):

No taxation without representation!

(*The crowd cheers wildly. The curtain closes as the shouting, "No Taxation without Representation," continues.*)

### INTERLUDE III

(*The cheering behind the curtain merges into the sound of a fife and drum corps playing "Yankee Doodle." The sound increases, until the corps in military uniform of the Revolution marches across the stage, right to left making the famous tableau of "The Spirit of Seventy-six."\** Enter through the curtain the Spirit of History, the boy and the girl.)

THE BOY:

That was a good scene. King George couldn't play any unfair tricks on the colonists, could he?

THE GIRL:

But only think of all that tea dumped into the salty water, and wasted.

\*A picture of "The Spirit of Seventy-six" may be found in almost any good history of the United States.

THE BOY (*impatiently*):

Oh, what's a shipload of tea by the side of getting a square deal?

THE SPIRIT OF HISTORY:

To win fair play for the colonists, blood had to be shed at last,—a great deal of it. But when, after a long war, the colonies had won the great prize, and had become the independent United States of America, let us see how willing they were to share the ideal of justice and fair play with others less fortunate than themselves. We are going to visit President Lincoln's cabinet meeting in September in the year 1862. (*They go out through the center.*)

#### EPISODE IV

The Emancipation proclamation secured fair play for the negroes.

(*The scene opens on a dignified room, with a solid table and several large arm chairs. Seated around the table are President Lincoln and his cabinet, Seward, Welles, Stanton, Smith, Blair, and Bates. All wear black suits with long coats. They wear black bow ties. Welles, Stanton, and Bates wear beards. Lincoln has been reading the chapter, "High-handed Outrage at Utica," from Artemas Ward. All are laughing heartily except Stanton, whose dignity and religious sentiments will not permit it.*)

BLAIR:

That is a good one. Ha! Ha! Ha! This Artemas Ward is a clever young fellow.

LINCOLN:

I like Artemas. He can give me a good laugh even if nothing else.

SEWARD:

And a good laugh is a rare and precious thing in these trying times.

STANTON (*with hauteur*):

I think this is hardly the occasion for mirth. (*There is an awkward pause.*)

LINCOLN (*He rises to speak. Soberly*):

Since I first broached the subject of Emancipation to you in July, I have reflected a great deal on this question. As the Scriptures say, "A house divided against itself cannot stand." I do not believe that this nation can permanently endure half slave and half free. Lee has now been driven out of Maryland,

and I am going to fulfill the promise I long ago made to myself and to my Maker to set the slaves free if I should ever get the chance. I have got you together to hear what I have written down to effect this end. I do not wish your advice about the main matter; for that I have determined for myself. He reads: "On January first, in the year of our Lord eighteen hundred sixty-three, all persons held as slaves within any State or designated part of a State, the people whereof shall be in rebellion against the United States, shall be then, thence-forward, and forever free."

*(The Cabinet listen to the reading with rapt attention, and at the end nod their heads in approval. The curtain closes.)*

*A chorus behind the stage begins to sing "The Battle Hymn of the Republic." The audience joins in the singing.*

*A fife and drum corps, behind the scenes, strikes up "The Girl I Left Behind Me." After a moment they appear through the curtain at the centre, and march in spirited military decorum back and forth before the audience.\*)*

#### INTERLUDE IV

*(Enter the Spirit of History, the boy and the girl, through the curtain.)*

THE GIRL:

Did that little Proclamation free all the slaves?

THE SPIRIT OF HISTORY:

To put the Proclamation into effect, a long and bloody war had to be fought. Afterwards the freedom of all the negroes was guaranteed by a constitutional amendment.

THE GIRL:

It wasn't very easy that time to get fair play.

THE BOY (*enthusiastically*):

I should say not. Say, they fought like tigers. My grandfather told me. Once at Chickamauga Creek they piled dead bodies of soldiers in front of them to stop the bullets. They were dead men lying about everywhere. And the blood—why the blood—

THE GIRL (*She holds her ears*):

Oh! Oh! stop!!!

THE SPIRIT OF HISTORY:

The things that are worth most have often cost a very hard struggle. Justice for Cuba, in 1898, was worth a great deal, and

\*If there are any G. A. R. men present, they should be brought to the stage at this point, placed in the procession and given an ovation.

it cost a great deal. The very ideal of Justice and fair play that the Pilgrims brought with them led our boys in blue to sail away to Cuba with Theodore Roosevelt.

But let us witness one more scene. We must go to visit the Senate Chamber of the United States on April 2, 1918, and listen to President Wilson's war message to congress. (*They pass off through the center of the curtain.*)\*

## EPISODE V

The United States fought in the World War to secure fair play for all nations, large and small.

(*The curtain opens on the Rostrum of the United States Senate, facing the audience. It is draped with national flags and bunting. President Wilson is reading his famous war address.*)

PRESIDENT WILSON :

"The present German submarine warfare against commerce is a warfare against mankind. It is a war against all nations. American ships have been sunk, American lives taken, in ways it has stirred us deeply to learn of, but the ships and people of other and friendly nations have been sunk and overwhelmed in the waters in the same way. There has been no discrimination. The challenge is to all mankind.

Each nation must decide for itself how it will meet it. There is one choice we cannot make, we are incapable of making. We will not choose the path of submission and suffer the most sacred rights of our nation and our people to be ignored or violated.

The wrongs against which we now array ourselves are no common wrongs; they cut to the very roots of human life. The world must be made safe for democracy. Its peace must be planted upon the tested foundations of political liberty.

We have no selfish ends to serve. We desire no conquest, no dominion. We seek no indemnities for ourselves, no material compensation for the sacrifices we shall freely make. We are but one of the champions of the rights of mankind. We shall be satisfied when those rights have been made as secure as the faith and the freedom of nations can make them." (*The curtain closes.*)

(*Through the centre of the curtain two trumpeters or buglers, in smart regulation U. S. military uniform, appear. With spirit they sound "assembly." There is a sound of multitudes of marching feet, and as the curtain opens, these pass, in*

\*If there are any Spanish-American War veterans in the audience, at this point they should be brought to the stage and marched back and forth while all sing, "There'll be a Hot Time in the Old Town Tonight." The audience should join in the singing, and should give them an ovation.

*precise military procession, headed by a beautiful American flag floating to the breeze, column upon column of men in khaki, Red Cross nurses, and representatives of every other branch of service in the World War. With heads erect and shoulders squared, with the glint of patriotic fervor in every eye, the entire concourse (audience joining in) wells into a mighty procession as it throws itself full tilt into singing "Over There." The curtain closes upon the marching columns as the sound of marching feet and of the singing die away in the distance.)\**

## EPILOGUE

*(Enter the Spirit of History, the boy and the girl, at centre. All are patriotically enthusiastic.)*

THE SPIRIT OF HISTORY:

It was a long, long story, wasn't it?

THE GIRL:

Yes, but isn't it a beautiful story! It shows us how the spirit of fair play of the Anglo-Saxons and the Pilgrims has come down to us at the present time.

THE BOY:

I know now why we should observe the three hundredth anniversary of the landing of the Pilgrims at Plymouth Rock in 1620. I wouldn't have missed this for anything. Every time that I think of the spirit of fair play I shall remember the Anglo-Saxons and the Puritans for what they have done for us.

*(The Spirit of History has retreated unnoticed through the centre of the curtain as they talk. When they notice that she has gone they turn quickly toward the centre of the curtain just as it opens—and there before them floats on the breeze a large beautiful, silk American flag. All rise to their feet and stand at salute.*

*As the notes of a bugle sound "assembly," the boy and the girl click their heels together and coming to "salute," fervently repeat the pledge to the flag.)*

"I pledge allegiance to my flag and to the country for which it stands, one nation indivisible, with liberty and justice for all."

*As the notes of "America" are struck, the entire assemblage joins in singing the national anthem. Curtain.*

\*All service men and women, of whatever branch who live in the community should participate in this procession. The audience should accord them an ovation.

# A Pilgrim Pageant

BY

ETHEL M. CONNELLY

OF THE

WEST SIDE HIGH SCHOOL, SALT LAKE CITY

This Pageant is a Portrayal of Anglo-Saxon Fortitude  
in Fighting for the Common Weal



Written as a part of the requirement of the work in the Course  
in Pageantry and Pageant Writing, conducted by the  
Department of English, Summer Quarter, 1920,  
in the University of Utah.

## A PILGRIM PAGEANT

This Pageant is a Portrayal of Anglo-Saxon Fortitude in Fighting  
For the Common Weal.

### SCENE.

*(We see before us the great outdoors, the scene of the Anglo-Saxon struggle for the common weal. It stretches from the wilds of western Europe in the dawning centuries of our era to the western boundaries of America in the present day. Our imagination must set the scene for each successive struggle. For the physical eye a few trees and bits of shrubbery in the rear, and a great rock in the foreground just to the left of the center, will serve all purposes of staging. If the pageant is produced on an indoor stage appropriate settings may be used for each scene. The Saxons appear in front of the curtain in the prologue, and in interludes between the episodes.)*

### PROLOGUE

Saxon, England, 9th Century.

*(There is a confused noise in the distance, and then there troop in from the left, with rough shouts of rejoicing, and the barking of dogs, a doughty band of blond Saxons. They are dressed in tunics of brown and unbleached linen with bright borders, long cross-gartered stockings, black pointed shoes, drink-horns attached to leather thongs, and carry wooden shields and long spears.\* One or two wear shirts of mail. Two figures stand out from all the others, the aetheling, and the scôp. The former is a strong, kindly looking man of middle age, with yellowish white flowing hair and beard, dressed in a green embroidered tunic, over which he wears a shirt of chain mail, red stockings cross-gartered in yellow, a blue Phrygian cap, and blue cloak banded in gold.†*

*The latter is young, his hair is cropped close, and his face is beardless. He wears a gorgeous short purple cloak embroidered in gold and blue, and lined with fur, under which he wears a bright red tunic, and red stockings cross-gartered in yellow. He carries a rude harp which he clasps with loving care.*

*There is a moment of boisterous confusion while they pile their shields and weagons against the rock, build a fire and take*

---

\*For descriptions of Saxon dress see "Social England," edited by H. D. Traill, G. P. Putman Sons, New York, 1901, Vol. I, pp. 312-316; "British Costume During Nineteen Centuries," Mrs. C. H. Ashdown, Frederick A. Stokes Co., New York, Chap. II, p. 6; "Dress Design," Talbot Hughes, John Hogg, London, 1913, pp. 49-56.

†Illustration in "British Costumes During Nineteen Centuries," page 9.



*long draughts from their great drinking horns. Then they throw themselves down around the fire, the aetheling with his back against the rock.)*

ÆTHELING:

Thanes, we've gone swiftly and far today. We'll rest an hour while Heorrenda sings. Tell us, Scôp, how our fathers fought, for we go to meet the descendant of proud Cerdic, who would add our little corner of this island to the kingdom of the West Saxon. Are my thanes still ready to follow me into Wessex?

THANES:

We are ready, my lord.

ÆTHELING:

Good! My fathers for seven generations led this people. Come, thy song, Scôp.

*(The Scôp, who has been tuning his harp and running his fingers over its strings, plays a short prelude, then chants his story with dignified rhythm, accompanying it by a note or two here and there, or a running cadence at the end of the theme.)*

SCÔP *(Sings in a virile chant-like manner the alliterative and balanced lines of Anglo-Saxon.)*

Dearest my lord,	liege of my life,
Host of my heart	thou hast harbored me well.
God did appoint thee	people-protector.
Hail to thee,	thy hero-hand, hail!
Famed in battle,	fearlessly faring,
Never weary of wand'ring	for weal of the people.
Soul of the Saxon,	strong in thy sires,
Burns in thy bosom,	king best beloved.
Thou mind'st me of Beowulf,	master of meadhall,
Beowulf, who bade	in the burg of the Scyldings,*
Brave hero leader,	he heard a tale
Of "noble monarch	who needed men,"†
Hrothgar sorrowful,	that Grendel harried,
With willing warriors	he wended his way,
"Bold and battle-grim,	brandished the sword,"‡
Smote Grendel	with savage sword,
Severed his head,	that fiend of hell,
So that Hrothgar's eorls	no evil feared;
Safe they could sleep,	the soldier band,

\*Beowulf, l. 53 in "The Oldest English Epic," Translated by Francis B. Gummere, The MacMillan Company, New York, 1909.

†Ibid., line 201.

‡Ibid., line 1564.

For Beowulf the bold  
 Thou art descended  
 Bold hero warriors,  
 Thou shalt get sons  
 Sword-grim in battle,  
 Saving the hall-folk

their freedom had bought.  
 from sires sovran,  
 wielding war,  
 that are sturdy and steadfast  
 shattering shields,  
 'gainst fiendish foe.

*(Fired by his theme the Scôp seems to become seer as well as singer. As he sings he points off into the future where he seems to see the fortitude of his race preserved in their descendants. In the midst of his song a commotion is heard, and Wulf breathless and debraggled enters between two guards.)*

ÆTHELING:

Speak! Whence come ye?

WULF:

From thy neighbor; his henchman am I. He comes with other eorls on their way to hold counceil with the son of Cerdic. He begs thee join them to take counsel how they shall overcome the Dane.

THANES (*leaping for their spears*):

The Dane!

ÆTHELING (*in scorn*):

I hold counceil with the King of Wessex, my foe?

WULF:

My lord, the Dane is already in the land. If we would conquer him we must band together with the son of Cerdic at our head! Scôp, what thinkest thou of the coward knaves?

SCOP (*humbly*):

Forgiveness, my dear lord, but is it not better to fight under Cerdic's son than be conquered by the Dane? But pardon, dear lord, the thanes will speak.

ÆTHELING (*his face shadowed with anger*):

Speak, thanes! Cowards and Scôps would know your will. (*As he glares about the circle there is momentary silence. Then an old warrior speaks.*)

OLD WARRIOR:

Thou hast led us, my lord, for many a year, but the lives of our women, our children, our old men are at stake. The life of the Saxon is at stake. We must to the council. Whatever leader is chosen, him must we follow.

ÆTHELING (*drawing himself up to his fullest kingly dignity*):

Thanes, your will.

THANES (*raising their right arms*):

The council. We have spoken.

*(For a moment the aetheling would defy the thanes. Then he bows his head, picks up his shield and spear, and goes out right at the head of his men.)*

SCÔP (*his burning eyes looking far into the future*):

Fearless in battle,  
The weal of the people  
Westward he wends,  
Curbing his pride  
Future enfold  
Where, glowing and grim,  
His fearless sons,  
The near of kin  
No coward path  
No wealth they win,  
But roaring winds  
They move o'er the waters  
Their bark like a bird  
Till far in the field  
They see the land,  
A rising rock,  
The savage lurks,  
But they fight all foes  
The will of the people  
I see them sire,

great folk-defender,  
ever his will.  
great warrior chief.  
in pact of peace.  
the far fought field  
like gods they go,  
with strength to shield  
with courage keen.  
the path they plod  
no welcome hoard,  
and dangerous rocks  
by might of the wind\*  
with breast of foam,†  
of the pathless blue,  
the far-loved land,  
their resting place.  
cold famine lowers,  
as their fathers fought,  
ever their will.  
I see them! Behold!

## EPISODE ONE.

17th Century. Scene One:—Leyden, Holland.

*(A band of refugees, men, women and children, dressed plainly in the costume of the period of James I, come in from the left and scatter about. The men wear dull black cloth suits, stockings of dark grey or green fastened to the breeches by ribbons, collars and cuffs of white Holland, and wide black hats finished with a narrow band of ribbon and a silver buckle. A few wear black cloaks lined with fustian. The women's gowns are of grey, purple and brown cloth turned under and looped back so as to show petticoats of homespun. White aprons, collars and cuffs, kerchiefs about the head, cloaks and stout shoes complete their costumes.‡)*

*During the first part of the scene music suggestive of yearn-*

\*"Beowulf," line 217 in "The Oldest English Epic," Translated by Francis B. Gummere, The MacMillan Company, New York, 1909.

†Ibid., line 218.

‡See "Historic Dress in America, 1607-1800," by Elisabeth McClellan, George W. Jacobs and Company, Philadelphia, 1904, pages 96-97, figures 66, 67; also "Costumes and Scenery for Amateurs," by Constance D'Arcy Mackay, Henry Holt and Company, New York, 1915, pages 134-137.

ing for home is heard. "*My Ain C'ountrie*" or "*Home, Sweet Home*" might be softly played or sung.†

People in Dutch costume enter, conspicuous in their wooden shoes.‡ They greet the Pilgrims, but neither can understand the other. The children of the two nationalities, however, are soon playing folk games together. William Brewster and John Robinson watch them with great distaste.)

ROBINSON (*gravely*):

These people of the low-countries, brother, have strange customs and a language harsh and uncouth.

BREWSTER:

Thou art right, and though we have lived here a dozen years we learn neither their ways of trade nor their language.

ROBINSON (*sternly*):

Except the children, who by the manifold temptations of the place "are drawn by evil examples into extravagant and dangerous course."\*

BRADFORD (*who, with others, has joined the group*):

We've left "our native soyle and cuntrye, our land and our livings"\* and yet live strangers in a strange land.

ROBINSON (*in grave reproof*):

Young man, remember that we have borne all things by the assistance of God's grace. When, in England "some were taken and clapt into prison," and "others had their houses besett," we kept our meetings every Sabbath and were prepared to bear all things\*.

BRADFORD (*with bowed head*):

Thou art right. Let the glorious name of Jehovah have all the praise. (*then raising his head with spirit*). But what is now to do? Here we live but as men in exile.

BREWSTER:

Brother Bradford is right. We must find a home where we can speak the language of our own cuntrye, follow our own customs and worship God in our own way.

BRADFORD:

Then we must sail across the sea, and set up a home in the wilderness.

A VOICE (*in the crowd*):

They say in America "savage and brutish men range up and down."\*

†These songs may be found in "**Heart Songs**," Chapple Publishing Company, Boston, 1909.

‡"**Costumes and Scenery for Amateurs**," Mackay, pages 142, 144, 145.

\*See "**History of Plymouth Plantation**," by William Bradford, Houghton Mifflin Company, Boston, 1912.

SECOND VOICE:

Aye, 'tis true. Let us seek a safe land where ease and riches will reward our toil.

THIRD VOICE:

There is a rich and fruitful land, Guiana, they call it. Men say it is blessed with perpetual spring, and the soil brings forth in abundance.\* There is gold for us there.

SEVERAL VOICES:

Guiana! Guiana!

A YOUTH (*the soul of the dauntless Saxon burning in his eyes*):

What are we, brethren, men or babies? Is the soil hard? To break it is the work of men. Are there savage men? To conquer them is the work of men. In Guiana there may be riches for a few, but are we to think only of ourselves? What of the weak bodies of the women and children? What of them in your sunny southland where fevers swelter in the swamps? What is our end? To perpetuate the Saxon race? Then let us not defeat that end. The finger of God points westward!

BREWSTER:

Well said, young man. It is not with us as with men whom small things can discourage or small discontentments cause to wish themselves at home again. What say the people?

THE PEOPLE (*with the exception of the three who have spoken*):

The West! The West!

BREWSTER:

You others, what say you?

THE THREE:

We bow to the will of the congregation. To the West!

(*Gathering together their pitifully few possessions the people move right with Brewster at their head. Off stage a quartet of voices sings "Onward Christian Soldiers."*)

Scene Two:—Plymouth Rock.

(*There is tumultuous music, as of roaring tempests and wildly dashing waves. Then the Pilgrims come in from the left and huddle together at the foot of the rock. They are bent by hardship and illness; children are crying; men are comforting weeping women.*)

A WOMAN:

Is this the place; this barren rock?

---

\*Vol. I of "History of Plymouth Plantation," William Bradford, Houghton Mifflin Company, Boston, 1912.

A MAN:

Hush, we must be brave.

A WOMAN:

Brave! Have we not been brave, in prison, in storm when our men sicken, and our children die?

*(The Pilgrims draw closer together—William Brewster, John Carver, William Bradford, Edward Winslow and Miles Standish in the center talking earnestly and pointing forward. In the meantime a few of the servants and sailors have drawn to one side.)*

A SERVANT *(roughly)*:

The woman is right. 'Tis a poor land.

FIRST SAILOR:

And where's their patent, I ask? The charter from the king is for land granted to the London-Virginia Company. What right have they here?

SERVANT:

They have no right, and if they have no charter there is no law to make us obey them.

SECOND SERVANT:

We can do as we will, we can go where we will. *(to the sailors)*: Wilt take us to the south?

SAILORS:

Aye, that we will.

*(They crowd closer together ready to quarrel with each other now they are one against their masters, when the crisp voice of John Carver, who with the other leaders has been bending over a paper at the foot of the rock, breaks in on their quarreling.)*

CARVER:

Brethren, hark! Before we make the landing it is meet that we sign a compact "for our better ordering and preservation" for the mutual good. We five have signed. Listen and sign. *(He reads.)*

"In the name of God, Amen. We, whose names are under-written—solemnly and mutually in the presence of God, and one another, covenant and combine ourselves together into a civill body politick—to enacte, constitute and frame such just and equall laws—from time to time, as shall be thought most meete and convenient for the generall good of the colonie unto which we promise all due submission and obedience."\*

---

\* *Mayflower Compact*—"History of Plymouth Plantation," William Bradford, Vol. I, page 191; also in "American Historical Documents," Vol. 43 of Harvard Classics, P. F. Collier and Son, New York, 1910.

*(There is ready applause from those near the rock, as, one after another, they step forward to sign. The servants and sailors stand wondering aloof.)*

SECOND SAILOR (*amazed*):

They're signing, everyone.

FIRST SERVANT (*hesitatingly*):

"For the mutual good," that means for all alike.

SECOND SERVANT:

Our fortune lies south, they can't make us sign.

FIRST SERVANT (*with decision*):

Our fortune is here with our masters. Come, sign. (*As Carver motions him toward the compact he steps boldly forward, and after a moment's hesitation the others follow.*)

CARVER:

Brethren, God has made us one, let us land.

*(Heads raised with renewed courage, the Pilgrims land one by one, forming for a moment the familiar tableau of "The Landing of the Pilgrims,"\* before they all move off to the right to the inspiring strains of "Onward, Christian Soldiers.")*

#### FIRST INTERLUDE.

*(There is a commotion down stage, and with a roar of vigorous laughter the Saxons push in from the left joyful from the hunt.)*

ÆTHELING (*pointing toward Heorrenda as he throws himself down on the ground*):

What think you, thanes, of our visionary Scôp?

A THANE:

He sings strange stories to the tune of that harp. But they're hearth-companions, those brave far-wanderers.

ÆTHELING:

Doughty folk-defenders, every one. But art sure, Scôp, that the thanes in thy story are of Saxon blood?

SCÔP (*as if inspired*):

Saxons, sires, Saxons,  
Master-friends,  
In mutual peace  
Such as we wage,

sons of thy sons:  
making a mighty race  
from murderous strife  
they make a pact;

\*See Gisbert's painting on p. 84, Vol I, of "**The History of Nations**," J. D. Morris and Company, Philadelphia, 1906; page 57, Vol. I, of "**History of the United States**," J. A. Stewart, E. H. Butler and Company, Philadelphia, 1875; page 46, "**History of the United States**," W. C. Doub, Doub and Company, San Francisco, 1908.

<p>             Their hoardes be common,              And each tenders other              The hand of friend,              They firmly grasp,              "And honor they keep              No eorl wills feud              Each eorl's peril              "So live the clansmen              Till foes fashion evil,              Then mighty they meet,              Sit "assembled              How it were best              Against harassing terror              Then rise hearth-companions,              Wardens of meadhall,              Pledge each other,              Wisest of men,              Trusting in God,              Up sires, watch them,           </p>	<p>             their hero hoardes,              tokens of love,              the hand of foe              the great in heart.              in the olden way."~              by will of his own,              is peril of all.              in cheer and revel,"†              a deadly feud,              the many nobles,              and search out counsel,              for bold-hearted men              to try their hand"‡              righteous and wrathful,              masters mighty.              the folk-protectors,              brave wielders-of-wonders,              their warden and guard.              the people's brave shepherds.           </p>
--	--

*(The Saxons rise, raise their shields, and brandishing their spears as if ready for defense, move to the right where Heorrenda points, going out in dignified order.)*

## EPISODE TWO.

18th Century.

*(In the foreground tables and chairs are so arranged that the grouping in the well known photogravure of "The Declaration of Independence"\*\*\* can be reproduced in some detail. The members of the Continental Congress enter with the grave dignity of men deciding weighty matters. They are dressed in strong fustian coats over nankeen knee breeches, low buckled shoes and three cornered hats.¶ Their faces are anxious and careworn with their long deliberations, but they walk with the step of men who know whither they are going. When they are seated John Hancock rises to preside over "the solemn sitting.")*

\*\*\*"Beowulf" line 1865 of **"The Oldest English Epic,"** translated by F. B. Gam-  
mere, MacMillan Company, New York, 1909.

†Beowulf, line 99.

‡Beowulf, lines 172-174.

\*\*Photogravure in Vol. 1, page 192, of **"Great Debates in American History,"**  
Current Literature Publishing Company, New York, 1913. Colored plate of the  
same in **"History of the American People,"** Beard and Bagley, the MacMillan Com-  
pany, New York, 1918, page 143. Photograph of Painting by Dumaresq in **"Amer-  
ican Historical Documents,"** Harvard Classics, P. F. Collier and Son, New York,  
1910.

¶**"Historical Dress in America, 1607-1800,"** Elisabeth McClellan, George W.  
Jacobs and Company, Philadelphia, 1904, pages 316-328; also **"Costumes and  
Scenery for Amateurs,"** Mackay, Henry Holt and Company, New York, 1915,  
pages 150-165.



HANCOCK :

Gentlemen of the Continental Congress, we are again, by the grace of God, met to deliberate the resolution upon the Independence of these United Colonies. May we act with all solemnity and wisdom. (*He sits.*)

SPEAKER (*rising from the body of the house*) :

Mr. President: Let us pause. This step, once taken, cannot be retraced. (*Cries of "Hear! Hear!"*) This resolution, once passed, will cut off all hope of reconciliation. If success attend the arms of England we shall then be no longer colonies with charters and with privileges—we shall be in the condition of other conquered people at the mercy of the conquerors. (*Applause.*) For ourselves, we may be ready to run the hazard; but are we ready to carry the country to that length? (*cries of "No! No!"*) Is success so probable as to justify it? Where is the military, where the naval power, by which we are to resist the whole strength of the arm of England—for she will exert that strength to the utmost? Can we rely on the constancy and perseverance of the people? (*Cries of "We can!"*) Or will they not act as the people of other countries have acted, and wearied with a long war, submit, in the end, to a worse oppression? (*A firm voice from the house cries "Never!" then two or three shout together, "Never."* Hancock raises his hand for silence, and the speaker continues.) I shudder before this responsibility. It will be upon us, if, relinquishing the ground on which we have stood so long, and stood so safely, we now proclaim independence, and carry on the war for that object, while these cities burn, these pleasant fields whiten and bleach with the bones of the owners, and these streams run with their blood.”\*

(*The speaker, his voice trembling with the force of his emotion, sits. Several, with blanched faces, look at each other as if they already saw their devastated homes. There is hearty applause from one corner. But almost immediately John Adams is on his feet, direct and earnest in his plea for what he knows is right.*)

ADAMS :

Mr. President: “Sink or swim, live or die, survive or perish, I give my hand and my heart to this vote. (*There is a burst of applause*)—Why should we defer the declaration? If we postpone independence, do we mean to carry on or to give up the war? Do we mean to submit and consent that we ourselves shall be ground to powder, and our country and its rights trodden

---

\*See Daniel Webster's Oration, "Adams and Jefferson," Vol. I. page 193, of "Great Debates in American History."

down in the dust? We never shall submit (*applause and cheering.*) The war, then, must go on. We must fight it through. And if the war must go on, why put off longer the Declaration of Independence? Since we must fight it through why not put ourselves in a state to enjoy all the benefits of victory if we gain the victory?

"If we fail, it can be no worse for us. But we shall not fail. The cause will raise up armies; the cause will create navies. The people, the people, if we are true to them, will carry us, and will carry themselves, gloriously, through this struggle. (*great applause and cheering.*) I care not how fickle other people have been found. I know the people of these colonies (*applause.*) - - Sir, the Declaration will inspire the people with increased courage. Read this Declaration at the head of the army, every sword will be drawn from its scabbard and the solemn vow uttered to maintain it, or to perish on the bed of honor. (*There is wild applause. Several have risen.*)

"Sir, I know the uncertainty of human affairs, but I see, I see clearly through this day's business. You and I, indeed, may rue it. We may not live to the time when this declaration shall be made good. We may die; die colonists; die slaves; die, it may be, ignominiously and on the scaffold - - But, whatever may be our fate, be assured, be assured that this Declaration will stand. (*There is a burst of cheering.*) - - We shall make this a glorious, an immortal, day. When we are in our graves our children will honor it. They will celebrate it with thanksgiving, with festivity, with bonfires, and illuminations. On its annual return they will shed tears, copious, gushing tears, not of subjection and slavery, not of agony and distress, but of exultation, of gratitude, and of joy. Sir, before God, I believe the hour is come."\*

(*He has spoken as one inspired. There is a spontaneous outburst of applause. Men have sprung to their feet. There are shouts of "Question! Question!" At a motion of Hancock's hand, he who is secretary of the Congress reads.*)

SECRETARY:

"When in the course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume among the powers of the earth, the separate and equal station to which the laws of nature and of Nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation.

---

\*"Great Debates in American History," Vol. 1, p. 194, Current Literature Publishing Company, New York, 1913.

"We hold these truths to be self-evident, that all men are created equal, that they are endowed by their creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness. (*prolonged applause.*)

"We therefore, the Representatives of the United States of America, in General Congress, assembled, appealing to the Supreme Judge of the world for the rectitude of our intentions, do, in the name, and by the Authority of the good people of these colonies (*applause*) solemnly publish and declare, That these United Colonies are, and of Right ought to be Free and Independent States. (*unanimous applause*) - - and for the support of this Declaration, with a firm reliance on the protection of Divine Providence, we mutually pledge to each other our lives, our fortunes, and our sacred honor."\*

*(During the final words the five original members† of the committee have risen, and at the close of the reading stand in front of the chairman's table, completing the tableau of the photogravure. For a moment the picture is held. Then men rise to sign the paper. As John Hancock, with the quill pen, signs in his big bold hand he says):*

HANCOCK:

There, I think Mother Britain can see that without her spectacles.‡

ANOTHER:

May God be my witness. I do this for the people. May they approve my action.

*(There is the glad note of a bell, a shout. Someone calls, "Listen!" Then there is a joyous clamour of hurrahs, the burst of fireworks, the glare of bonfires, wild applause, the exultant tolling of a bell, the stirring notes of patriotic music, "Yankee Doodle," for instance, as the members of the congress, with firm hand and uplifted spirit, sign the Declaration and pass out right.)*

## SECOND INTERLUDE.

*(As the last members of the Congress leave the scene and the shouts of the people off stage grow fainter, they are taken up, close at hand, and the Saxons burst in brandishing their spears and shields, and urging before them the scôp. The ætheling breaks off a ring from his arm and casts it toward the scôp.)*

---

\*Declaration of Independence, Vol. I, page 210 of "Great Debates in American History," Current Literature Publishing Company, New York, 1913.

†Members were Thomas Jefferson, John Adams, Roger Sherman, Robert R. Livingston and Doctor Franklin.

‡"Great Debates," page 198.

*They group themselves about him down stage to the left, leaning on their spears or resting on one knee, their attitudes expressing action rather than repose.)*

ÆTHELING:

A wealth of treasure for thee, scôp! The heroes of thy tale are lusty warriors. "We never shall submit" didst say? Every sword shall be drawn from its scabbard"? Thanes, 'twas a big-hearted man. I could see their biting blades and brandishing spears when they heard his word.

A THANE:

They were mighty chieftains. Fight they again, thinkest thou, scôp?

SCÔP:

Aye, my lord.

ÆTHELING:

On with thy story, scôp. There is treasure for thee yet.

SCÔP (*Sings*):

Westward they wend,	far into the wilderness,
Winning a world	for the people's best weal.
Great grows their glory,	great their treasure;
Bright are their banquet halls,	joyful and bright,
Then comes a day,	dark day in folk-hall
When father and son	are foes in feud;
Warfare and hatred	waken again;
Hatred and warfare	that silences harps.
But God is with	the hero-defenders.
Sends soul of Saxon	that silences hatred;
Soul of the Pilgrims	that stands for the people.
Fair fields are fired,	fairest of folk fields;
Death blows are sounded	mid din of battle;
Hard wars are waged	by doughty warriors;
Brother fells brother	with flashing brand.
But a master-friend rises,	friend-of-the-people.
Defender of hall-folk,	white folk and black folk,
He is the valiant,	he is the victor.
He is the people-protector,	the peace-lord.
Listen Thanes, listen!	to hero-tale, listen!

*(During his last words Heorrenda has moved gradually toward the right so that now he stands opposite the others, whom he has motioned back, pointing with his left hand to the scene across which pass the figures of his vision.)*

*From now on until the end of the pageant the Saxons remain on the stage, interested spectators of all that takes place, and moved at moments of great stress to the attitude of hounds, straining at the leash.)*

## EPISODE THREE.

19th Century.

Scene One: 1861.

*(There is a confused noise off stage, and a crowd of men\* enter. Most of them look apathetically indifferent, but the mob spirit is among them, ready to burst out at any moment, and, far underneath it, the spirit, that, once kindled, will rouse to action for the common good. As the scene progresses the crowd increases, a few women and children\* hovering timidly on the outskirts. One man waves a paper, and talks excitedly. At first his words are undistinguishable, but at last we hear them clearly.)*

FIRST MAN (*loudly*):

Secession, I tell you.

SECOND MAN (*indifferently*):

Well, let 'em secede, and take their niggers wherever they want to.

THIRD MAN (*with sane decision*):

The fellow's right. "If the cotton states choose to form an independent nation they have a clear moral right so to do."†

SECOND MAN:

What have we to do with their moral right? We've got our work and our families to think about. (*He indifferently lights his pipe.*)

FOURTH MAN (*with bombastic braggadoccio*):

I say with General Dix, "If any one attempts to haul down the American flag, shoot him on the spot"!

*(There are shouts of "Hurrah!" "That's the spirit!" and others of "That's enough!" "Shut up!"')*

SECOND MAN:

Talk sounds fine. But we've got to think of ourselves. Let's stop our talk and get back to work. (*He begins to walk away, several following.*)

FIRST MAN:

But listen, men. Secession destroys the Union. We can't see it fall, we've got to preserve it.

SECOND MAN (*over his shoulder*):

How are we going to do it? We can't make 'em stay.

\*Costumes in "Costumes and Scenery for Amateurs," Constance D'Arcy Mackay. Henry Holt and Company, New York, 1915, pages 170-175.

†Horace Greely in the New York Tribune, February 23, 1861; "Great Debates in American History," Current Literature Publishing Company, Vol. 6.

FIRST MAN (*electrically*):

Don't you see, men; won't you see? Secession means war!

(*It is as if an electric shock had passed through the crowd. Every man starts, then stands for a moment dumb. The second man, out beyond the edge of the crowd, takes his pipe from his lips and stops, with open mouth, but no words come. But in a moment the tension breaks.*)

FOURTH MAN (*boldly*):

Let's face it then. Come on, let's free the slaves.

(*A voice shouts "Hurrah!" Another begins singing "Johnny Get Your Gun" or "When Johnny comes Marching Home."* There are excited murmurs, and a movement all through the crowd. Then a fifth man leaps above them and raises his hand for silence. Gradually the noise dies down.)

FIFTH MAN:

Me're mad, fellow citizens. We would all save the Union. But would we do it at the terrible cost of war? A war of brother against brother, father against son? At the cost of bloodshed, famine, misery, ruin, death? Pause at the thought of a land devastated and a people destroyed.

(*The crowd is sobered. Men look at each other and mutter. "He's right"; women weep and edge toward their men in the crowd. Then a sixth, the soul of the dauntless Saxon, the soul of the steadfast Pilgrim in his eyes, leaps up.*)

SIXTH MAN (*with fire*):

I, too, bid you pause, men! Not before the thought of devastation and death! But before the cause for which we would fight. We may talk of the slave trade, we may talk of secession, but underneath it all the issue at stake is whether the ties of a common ancestry, common interests, common institutions are to be broken or are to last forever. (*applause.*) Remember Lincoln's words, "This country, with its institutions, belongs to the people who inhabit it - - Though passion may have strained, it must not break our bonds of affection."† (*with great impressiveness.*) "This country, with its institutions, belongs to the people who inhabit it." What people, I ask? The people of the North? The people of the South? (*During this speech the Saxons have become more and more alert. Now they are half rising as if to leap upon a foe. The Aetheling is on one knee, his spear poised for hurling. The speaker, with uplifted hand points be-*

---

\*"When Johnny Comes Marching Home, **"Heart Songs,"** Chapple Publishing Company, Boston, 1909.

†Lincoln's "First Inaugural Address" on pages 17-25, Vol. VI, of **"Great Debates in American History,"** Current Literature Publishing Company, New York, 1913.

*yond the crowd, as if he saw far off a light guiding the way.) Remember the soul of our fathers, that led them through waves and tempests for the common good. The soul of a great people, burning in us through the centuries, bids us answer. We must fight! But for all the people! For the people of these United States! The Union must be saved! (applause.)*

SIXTH MAN (*Continues*):

Are we ready, men, to face the issue, the sacrifice of ourselves for the common good, to prosecute a war of the people, to save the people? (*Again there is a burst of applause. As it dies down a man dashes in waving a paper wildly above his head.*):

SEVENTH MAN:

President Lincoln has issued a proclamation! He calls for 75,000 men!

SIXTH MAN (*ready to leap from his place*):

For the Union, fellow citizens! That the Union shall stand! Who's ready to volunteer?

*(There is cheering and applause. A bugle call sounds off stage to the left. A band bursts into "The Battle Hymn of the Republic." All turn to the left as one to follow the leader. In a moment the disordered march begins to assume a military order, and the last of the men march off with disciplined precision, singing with patriotic fervor, "The Battle Hymn of the Republic," and the women wave after them a brave God speed.)*

### Scene Two: 1863.

*(The music continues, there is the boom of guns, then shouts of rejoicing, and men in blue, fresh from the victory of Antietam march in from the left, men, women and children cheering them at every step. Suddenly, from out the crowd President Lincoln appears and rises a step above them at the foot of the rock. As the crowd opens, leaving the space about him clear, a slave, bent by labor and oppression and shackled with heavy iron chains, is seen crouching on the ground before him. The President raises his hand and there is instant silence.)*

LINCOLN:

My fellow Countrymen:—For the well-being of mankind in this terrible struggle it has been "My earnest desire to know the will of Providence."\* "Whatever shall appear to be God's will I am prepared to do."\* What great principle has kept the confederacy so long together? A sentiment in the Declaration of

\*Lincoln to Committee, September 13, 1863, "Great Debates in American History," Current Literature Publishing Company, New York, 1913, Vol. VI, p. 217.  
Speech of February 21, 1859, in "Great Debates," Vol. VI, page 13.

Independence which gave liberty not alone to the people of this country, but hope to all the world for all future time.” “My paramount object is to save the Union† and what I do, I do to that end. “It is now for the country and the world to pass judgment.”\*\* (applause.)

Now, therefore, I, Abraham Lincoln, President of the United States, by virtue of the power in me vested - - do order and declare all persons held as slaves within said designated States and parts of States are, and henceforth shall be free. (*As he utters these words with solemn distinctness, Lincoln, by a wave of his hand, as with a magic wand, causes the iron chains suddenly to fall with a clang from the slave, who rises in wonderment to find himself free. During the applause which follows, and during the concluding words of the speech he gazes in awe and bewilderment from his unshackled hands and feet to the great man above him who has performed the miracle. As the applause dies down Lincoln continues.*) And I further declare and make known, that such persons of suitable condition, will be received into the armed service of the United States to garrison forts, positions, stations, and other places, and to man vessels of all sorts in said service.

“And upon this act, sincerely believed to be an act of justice, warranted by the constitution, upon military necessity, I invoke the considerate judgment of mankind, and the gracious favor of Almighty God.”\*

### THIRD INTERLUDE.

(*The Saxons, who from the side of the stage have watched with eager, gleaming interest the whole of the scene, starting up at moments of crises, and joining at the last in shouts of joy, turn now and look at each other in awe. The stage is empty except for themselves and scôp, who stands pointing off into the future where his far-seeing eye has perceived the glorious conflict and its triumphant climax.*)

A THANE:

My lord, 'twas as if I saw it with my very own eyes—the folk-meet, the battle, the man of brave counsel.

ÆTHELING (*with pride*):

We are their sires, thanes. Those stout wave-walkers, those pilgrim-wanderers that fared across the sea, bore westward our sons to grow more valiant fighting for the common good in the far-off years. Scôp, thy tale is worth the ring-hoard of a kingdom. On, the reward is yours.

†Telegram to Horace Greeley, August 22, 1862—Ibid, page 214.

\*\*Address at White House, September 23, 1863—Ibid, 218.

\*Emancipation Proclamation, Vol 43 of Harvard Classics, P. F. Collier and Son, New York, 1910.



Scôp (*sings*):

They rule, the righteous,  
 "Whose message has might  
 Delighting in power,  
 "No strain of struggle  
 Then looms a monarch,  
 With dreams of conquering  
 In ruthless raids  
 Dealing forth death  
 Then up rise the righteous,  
 Armed men, spearmen,  
 Stalwarts with shields  
 Wardens of people-weal,  
 Waves churn, weapons fly,  
 The great in soul  
 From red battle-horror  
 The Saxon! the Pilgrim!  
 Soul of the Saxon,  
 Down through the ages  
 For kinsfolk! For folkweal!

the high born righteous,  
 in many a land."\*  
 at peace with the world,  
 and stress of woe."†  
 a monarch mighty,  
 a place in the sun.  
 he fares o'er the earth,  
 to the doughty and brave.  
 the fearlessly righteous,  
 in swift moving sea-wood,‡  
 and bright gleaming swords,  
 ready with weapons.  
 wielded 'neath welkin.  
 brave succor bring.  
 they rise up heroes,  
 in arms for the world!  
 soul of the Pilgrim,  
 Sires, send your spirit.  
 For folkweal! Behold!

(*At first, as the scôp sketches briefly the days of peace and prosperity, the Saxons sink back and listen with half-closed eyes. But at the first mention of a foe they rouse, and during his recital grasp their spears with guttural exclamations of savage vengeance. At the first hint of victory they leap gladly upright, and at the close flourish their spears with a shout. The tableau is held for a moment. Then as the scôp waves them to the right that the events of the next episode may unfold before them they sink back once more to the attitude of lookers on.*)

#### EPISODE FOUR.

20th Century—1914-1918.

(*The early part of the scene reflects the spirit of prosperous peace. Men, women and children walk about in happy contentment. A group of young people move across the stage dancing a dreamy hesitation waltz.\*\* Then comes a group of college men singing boistrously "Solomon Levi."† They break off their song as a newsboy rushes suddenly in shouting, "Extra! Extra! Germans invade Belgium!" There is a flurry of excitement—the Saxons down stage grasp their spears—the music changes to*

\*Beowulf, line 79 in "The Oldest English Epic," Translated by Francis B. Gummere, MacMillan Company, New York, 1909.

†Beowulf, line 1721.

‡Ships.

\*\*Any good present day waltz music.

†"The Most Popular College Songs," Hinds, Noble and Eldredge, New York, 1906.

*"The Marseillaise" while the crowd clamour for papers. But their excitement soon dies down, they toss their papers away, the college men take up their song again in the middle and people move about as before, the Saxons reluctantly laying aside their spears. Again a boy runs in shouting, "Extra! Extra! The Lusitania is Sunk!" Again the Saxons rouse and the people gather excitedly while we hear the music of "Somewhere in France is a Lily"\*\*\* but this, too, dies away as the college men go off singing, "Good Night, Ladies." Then men bearing great placards begin to appear blazoning forth "Treaties Violated!" "The Freedom of the Seas Destroyed!" "Make the World Safe for Democracy!" While we hear a moving medley of such airs as "Columbia the Gem of the Ocean,"\* "Marseillaise,"\* "Dixie,"\* and "Joan of Arc,"\* people begin to gather from all sides, picking up the papers they once discarded and pointing excitedly to their headlines. The Saxons group about their aetheling ready to dash forward. There are confused shouts of "Lusitania!" "The Neutrality of Belgium!" and "Down with the Hun!" The music changing fitfully from one air to another, the moving about of the people, the shouts, the angry faces give the effect of a tumultuous sea rising to overwhelm. Suddenly the crowd surges to attention with a shout, as President Wilson appears on an eminence in the rear and raises his hat with a familiar gesture. Then as the people group about him in a solid mass, he speaks in clear, firm, ringing tones.)*

PRESIDENT WILSON:

My fellow Countrymen:—"The supreme test of the nation has come. We must all speak, act and serve together.† The choice we make for ourselves must be made with a moderation of counsel and a temperateness of judgment befitting our character and our motives as a nation. (*applause.*) The wrongs against which we now array ourselves are not common wrongs; they reach out to the very roots of human life. We are now about to accept the gage of battle with the natural foe to liberty, - - to fight thus for the ultimate peace of the world and for the liberation of its peoples, the German people included; for the rights of nations great and small and the privilege of men everywhere to choose their way of life and of obedience. The world must be made safe for democracy. (*applause.*) Its peace must be planted upon the trusted foundations of political liberty."

---

‡**"Heart Songs"**, Chapple Publishing Company, Boston, 1909.

\*\***M. Wittmark and Sons**, New York.

\*\*\***"Home Songs"**—Hinds, Noble and Eldredge, New York, 1906.

†Message to the American People, April 15, 1917, in **"Why We Are at War."** Harper Brothers Publishers, New York, 1917.

“We have no selfish ends to serve. We desire no conquest, no dominion. - - We are but one of the champions of the rights of mankind. (*applause.*) - - There are, it may be, many months of fiery trial and sacrifice ahead of us. It is a fearful thing to lead this great, peaceful people into war, into the most terrible and disastrous of all wars, civilization itself seeming to be in the balance. But the right is more precious than peace, and we shall fight for the things which we have always carried nearest our hearts—for democracy, for the right of those who submit to authority to have a voice in their own governments, for the rights and liberties of small nations, for a universal dominion of right by such a concert of free peoples as shall bring peace and safety to all nations and make the world itself at last free. (*great applause.*)

“To such a task we can dedicate our lives and our fortunes, everything that we are and everything that we have, with the pride of those who know that the day has come when America is privileged to spend her blood and her might for the principles that gave her birth and happiness and the peace which she has treasured. God helping her, she can do no other.”\*

*(As he speaks the last words with solemn reverence and bared head uplifted, there is a second's breathless silence. Then, with a great burst of applause, the crowd surges apart, and suddenly we see the Pilgrim Fathers grouped upon the rock pointing steadfastly into the east. As if live fingers pointed the way, the people draw back into a solid wall looking toward the east. There is a wild, rude shout of joy, and the Saxons leap forward, brandishing their weapons to lead a great procession that passes seemingly without end across our vision. We hear the strains of "Over There," then men in uniform begin to appear; there come artillery, ammunition and provision trucks, armies of Red Cross nurses, sailors and air-men, and last of all, rank upon rank of soldiers in khaki, the stars and stripes at their head, marching in solid phalanx—the Anglo-Saxon race risen to defend the common weal of the world. As the flag passes by, the music rising majestically into "The Star Spangled Banner," the people stand with bared heads as if pledging themselves anew to their sacred task. Then the music changes to "America" in which the whole body of the assembled Anglo-Saxon race join triumphant voice.*

---

\*Message to the Congress, April 2, 1917, in **"Why We Are at War,"** Harper Brothers Publishers, New York, 1917.

## BIBLIOGRAPHIES

### Writing and Staging a Pageant.

**"Community Drama and Pageantry"**—Beegle and Crawford. Yale University Press, New Haven, Connecticut, 1916. **The most complete and most valuable work on pageantry; should be at the disposal of any one who attempts a pageant.** It has excellent chapters on "Writing the Pageant Book," "Production," "Acting," "Grouping," "Color," "Costume and Setting," "The Dance," "Music," "Organization."

The Appendix has complete bibliographies of references on the various aspects of pageantry.

**"Pageants and Pageantry"**—Bates and Orr. Ginn and Company, Boston, Massachusetts, 1912. Has a good chapter on "The Making of a Pageant," and has five examples of pageants—a Roman Pageant, a Mediaeval Pageant, a Colonial Pageant, etc.

The Appendix has a good bibliography on the various aspects of pageantry.

In the text of the pageants are printed the words and the music of some old, old songs, such as "Summer is A-coming In," "The Hunt Is Up," etc.

**"Festivals and Plays"**—Percival Chubb. Harper and Brothers, New York, 1912. Invaluable for work in the grades and in junior high schools. There are good chapters on Music, Art, Dancing, Costuming.

There is a general bibliography on pageantry, and particularly a bibliography of the various kinds of music suitable for folk games and pageantry. Specimen programs are given.

**"Handbook of American Pageantry"**—R. Duval. Taunton, Massachusetts, 1914. Excellent illustrations that are suggestive for grouping, staging, and costuming a Pilgrim pageant.

**"The Technique of the One-Act Play"**—B. Roland Lewis. John W. Luce and Company, Boston, Massachusetts, 1918. Chapters on Theme, Characterization, Dialogue, Stage Direction and Stage Setting; the chapters on The Dramatist and His Audience and The Dramatist and His Technique will prove helpful.

### Historical Development of Pageantry.

**"The Mediaeval Stage"**—Edmund K. Chambers. 2 vols. The Oxford University Press, 1903. Volume I contains an excellent bibliography; volume II contains much material from original manuscripts. A standard and authentic work.

**"English Pageantry"**—Robert Withington. 2 vols. Harvard University Press, Cambridge, Massachusetts, 1918, 1920. An historical outline. A standard and authentic work.

### Community Drama.

**"The Community Theatre"**—Louise Burleigh. Little, Brown and Company, Boston, Massachusetts, 1917.

**"The Drama of Savage Peoples"**—Loomis Havermeyer. Yale University Press, New Haven, Connecticut, 1916.

**"The Civic Theatre"**—Percy Mackaye. The Macmillan Company, New York City, 1912.

Beegle and Crawford's **"Community Drama and Pageantry"** and Percival Chubb's **"Festivals and Plays"** have good material.

### Materials for a Pilgrim Pageant.

**"Social England"**—H. D. Traill. 6 vols. G. P. Putnam's Sons, New York, 1902. Excellent material and excellent illustrations of costumes, manners, etc.

**"Beowulf"**—Translated by Francis B. Gummere. The Macmillan Company, New York, 1909. The old Anglo-Saxon metrical scheme is observed in this translation.

**"The Indians' Book"**—N. Curtis. New York, 1907. Very useful material on American Indians, Indian folk-lore, music and narrative.

**"Norman Institutions"**—Charles H. Haskins. Harvard University Press, Cambridge, Massachusetts, 1918. A scholarly and authentic work.

**"History of English Poetry"**—Courthope. 4 vols. The Macmillan Company, New York, 1895. The first volume has good material on the spirit of the Anglo-Saxons.

**"The Norman Conquest"**—Edward A. Freeman. 6 vols. The Macmillan Company, New York, 1873. Volume 1 has good material on the Anglo-Saxons and the Normans.

**"History of the English People"**—John Richard Greene. May be had in several inexpensive editions.

**"The Beginners of New England"**—John Fiske. Houghton Mifflin Company, Boston, Massachusetts, 1897. A standard work.

**"History of Plymouth Plantation"**—William Bradford. 2 vols. Houghton Mifflin Company, Boston, Massachusetts, 1912. Excellent illustrations of Puritan dress, costumes, manners, etc.

**"History of Utah"**—Orson F. Whitney. 4 vols. The Deseret News Publishing Company, Salt Lake City, Utah.

**"Story of the Mormons"**—William Alexander. The Macmillan Company, New York City, 1902. Based upon original documents.

**Works on American history** by Bancroft, Channing, Fiske, Hart, McMaster, Wilson, and others may be consulted for Colonial, Revolutionary, Civil War, and current material.

Pictures and illustrations of dress, customs, manners, etc., may be found in most of the standard works.

Copies of the Mayflower Compact, the Declaration of Independence, the Constitution of the United States, the Emancipation Proclamation, President Wilson's War Messages, etc., may easily be found.

### **Costumes, Dances, Outdoor Theatre, etc.**

- "Historic Dress in America"** (1607-1800)—Elizabeth MacClellan. Geo. W. Stokes & Company, Philadelphia, 1904. Good for matters of Colonial, Revolutionary, etc., dress.
- "Outdoor Theatres"**—Frank A. Waugh. Richard G. Badger, Boston, Massachusetts, 1917. Good suggestions may be had for the arrangement of an outdoor theatre.
- "Patriotic Drama in Your Own Town"**—Constance D'Arcy Mackay. Henry Holt & Company, New York, 1918. Suggestive and helpful.
- "Costumes and Scenery for Amateurs"**—Constance D'Arcy Mackay. Henry Holt & Company, New York, 1915. Many practical suggestions for effective but simplified staging and costuming.
- "Esthetic Dancing"**—Emil Rath. A. S. Barnes & Company, New York, 1914. A standard work.
- "Folk Dance Book"**—C. Ward Crampton. A. S. Barnes & Company, New York, 1909. A standard work.
- "Dress Design"**—Talbot Hughes. The Macmillan Company, New York, 1913. A standard work on costume design.
- "Chats on Costume, or Treatment of Draperies in Art"**—G. N. Rhead. F. A. Stokes Company, New York, 1906.
- "Practical Stage Directing for Amateurs"**—Emerson Taylor. Henry Holt and Company, New York, 1916.
- "How to Produce Amateur Plays"**—Barrett H. Clark. Little, Brown and Company, Boston, 1917.

### **Current Volumes on Plymouth and the Pilgrims.**

- "The Old Coast Road"**—Agnes Edwards. Houghton Mifflin Company, Boston, 1920.
- "In the Days of the Pilgrim Fathers"**—Mary Carolyn Crawford. Little, Brown and Company, Boston, Massachusetts, 1920.
- "Old Plymouth Trails"**—Winthrop Packard. Small, Maynard and Company, Boston, Massachusetts, 1920.
- "The Women Who Came in the Mayflower"**—Annie Russell Marble. The Pilgrim Press, Boston, Massachusetts, 1920.
- "Cape Oddities"**—Dennis and Marion Catham. Houghton Mifflin Company, Boston, 1920.



LIBRARY OF CONGRESS



0 014 069 297 9

**BULLETIN OF THE UNIVERSITY OF UTAH**

Entered as second-class matter, June 16, 1906, at  
the Postoffice at Salt Lake City, Utah, under  
Act of July 26, 1891. Published quarterly.

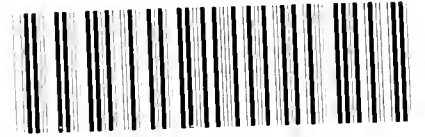








LIBRARY OF CONGRESS



0 014 069 297 9

Hollinger  
pH 8.5  
Mill Run F03-2193